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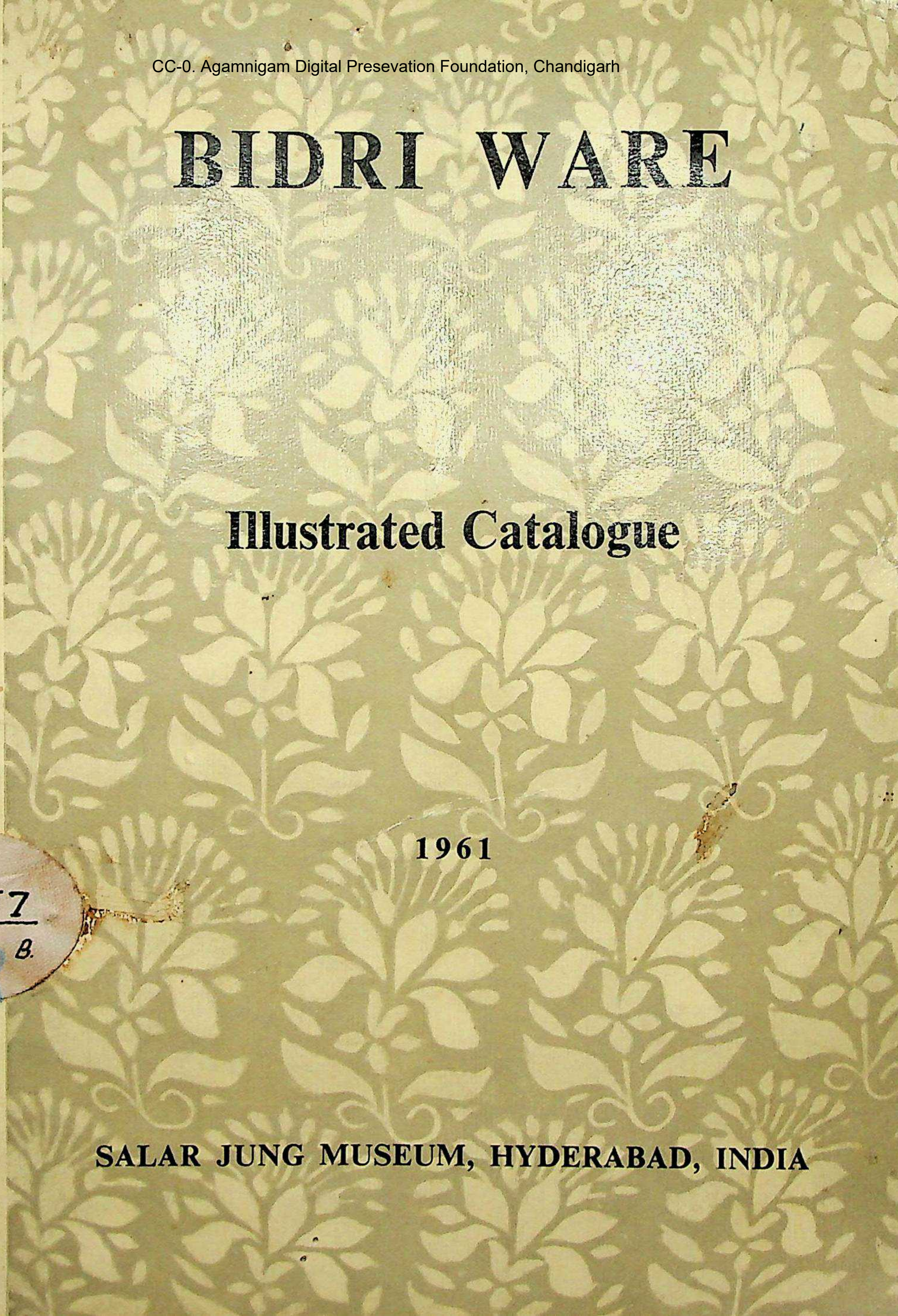

BIDRI WARE

Illustrated Catalogue

1961

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SALAR JUNG MUSEUM, HYDERABAD, INDIA

BIDRI WARE 1961

The first of a series of illustrated catalogues to be published by the Salar Jung Museum, from time to time. Date of publication 5th March, 1961.

BIDRI WARE

SALAR JUNG MUSEUM, HYDERABAD, INDIA

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Photographs by Kant Patil
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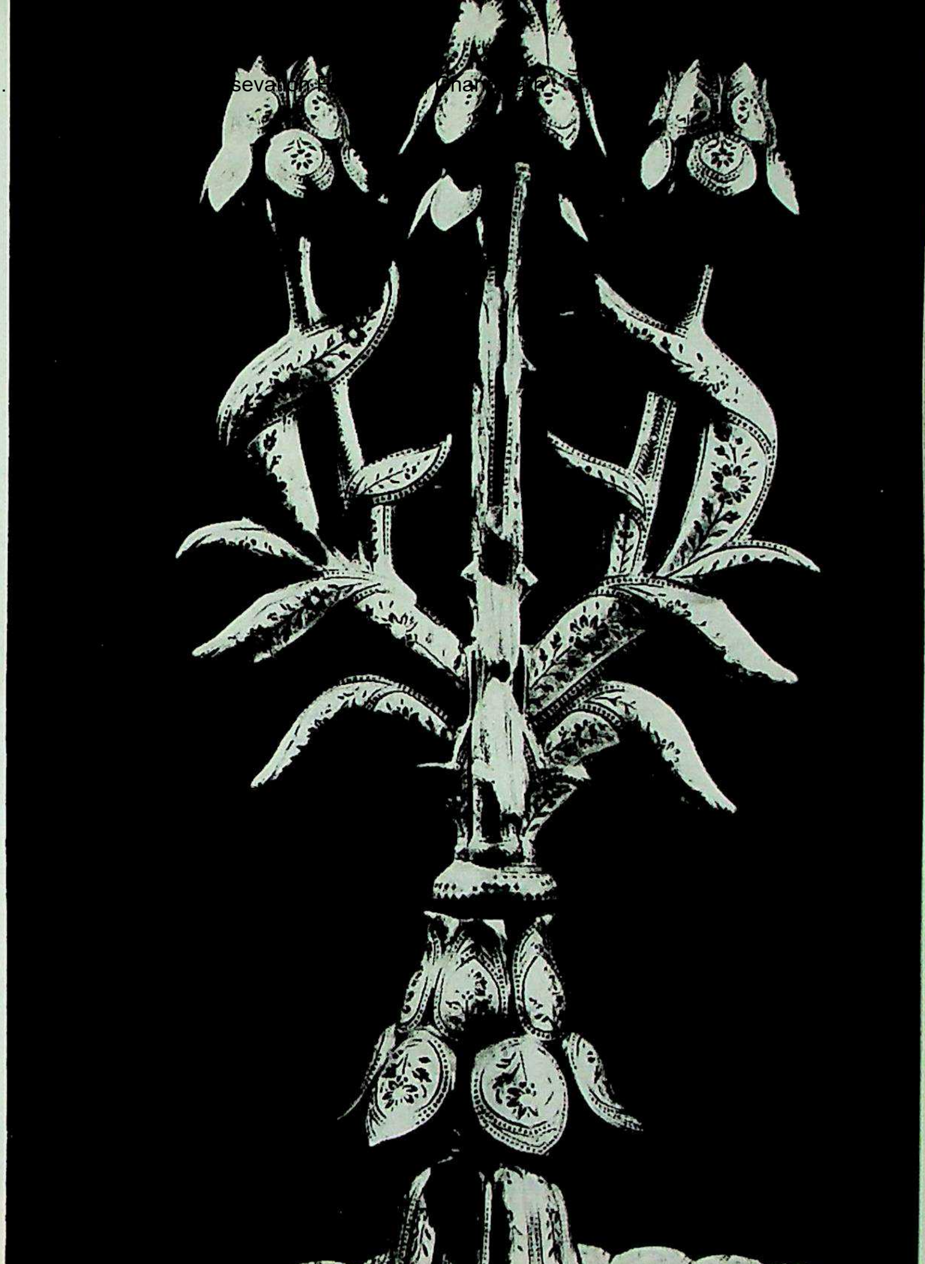

Fig. 1 —

Candelabra

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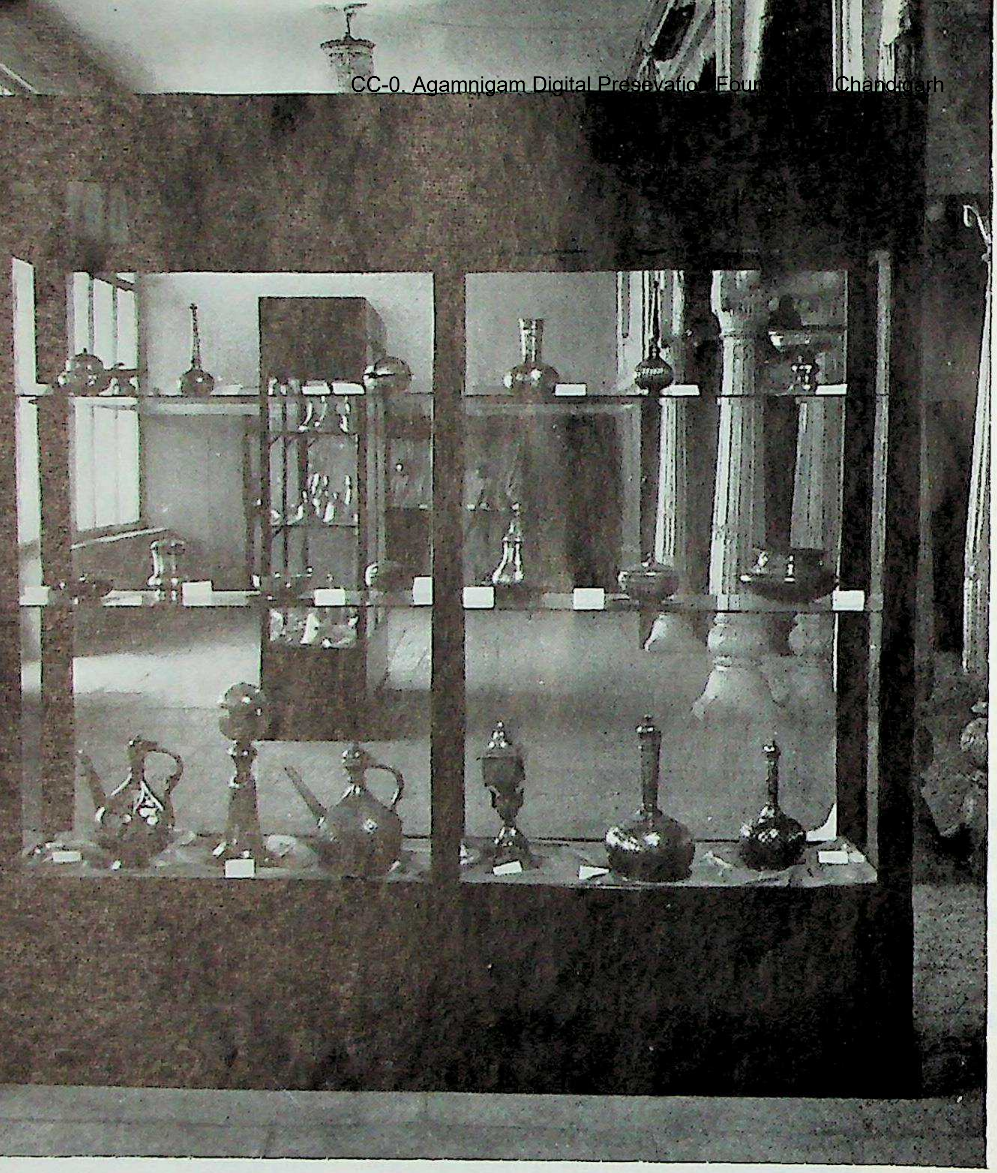

Fig. 2—A corner of the Bidri Ware Section

Foreword

This catalogue of Bidri Ware has been prepared by Shri Anil Roy Choudhury. It is the first of a series which the Salar Jung Museum has undertaken to publish All the varied and valuable collections of the museum were enthusiastically acquired by the late Nawab Mir Yousuf Ali Khan, Salar Jung III. His dream of arranging them in the form of a museum and opening them to the nation was materialized only after his sad demise. On 16th December, 1951, Shri Jawaharlal Nehru, Prime Minister of India, formally opened the museum to the public. However, the ownership continued to rest with the heirs of the late Nawab Sahib and the museum continued to be under the care of the Salar Jung Estate Committee. Shri G. Venkatachalam, the first Adviser to the museum, prepared a souvenir of the museum for the inauguration. Subsequently, Dr. G. Yazdani who succeeded Shri Venkatachalam in 1953, made a begining in the classification and identification of the museum objects. Detailed cataloguing of the collection on modern lines has been taken up since 1958, by Shri Anil Roy Choudhury, Technical Adviser to the museum.

On 2nd December, 1958, the successors of the Nawab Sahib made a formal gift of the collections to the Government of India who have decided to maintain and develop them as a National Museum for the south, under an act of the Parliament. The Rajya Sabha has already passed the proposed bill on 16th December, 1960, and the remaining formalities are expected to be completed in the near future. Consequently, the Salar Jung Museum will be placed under a Board of Governors and the museum machinery will start to function vigorously in all its departments.

The Bidri Ware collection of the museum is undoubtedly the largest of its kind in the world. Some of the pieces of the collection represent not only great variety but also a high water mark of indigenous art and industry.

The ware draws its name from Bidar a well-known old city about 80 miles from Hyderabad, which was part of the erstwhile Hyderabad State. The industry was originated during the rule of the Bahmani Kings and was patronized by their successors. It gained such popularity that working centres for it were opened at Murshidabad in West Bengal, Lucknow in Uttar Pradesh and Purniah in Bihar. However, towards the end of the 19th century, it showed signs of decay. The Nizam's Government during the first half of the 20th century, did what it could to revive the industry and to save it from extinction. They opened a department for it in the Central School of Arts and Crafts, now the Government College of fine Arts, Hyderabad, and established a centre for it at Hyderabad. The industry is now flourishing and there is a great demand for Bidri Ware in foreign markets. Thus, it is in the fitness of things, that the first catalogue of the series is on Bidri Ware.

The inclusion of a plan of the museum building in the catalogue, showing the location of the Bidri Ware section in it, would have been of considerable interest to the reader. But the collections of the museum are at present arranged in an old palace, which though very extensive, was never intended to fulfill the requirements of a modern museum. It is gratifying to note that the Central Government and the State Government are most anxious to raise a building befitting the collections and fulfilling the up-to-date requirements of the museum. A site has been allocated. The proposal for the construction of the museum building is expected to materialize within the next three years, and in due course, it will be possible to include in our catalogues the plan of the museum building, giving the locations of various collections.

It is a happy augury that the publication of this catalogue of Bidri Ware is coinciding with the inauguration of a special exhibition of the craft on 5th March, 1961, by Professor Humayun Kabir, the Hon'ble Minister for Scientific Research and Cultural Affairs, Government of India.

V. L. Devkar, Assistant Director.

A Note On The Collection

A very significant contribution, other than in the field of paintings made by Persian and Near East art in the Indian cultural sphere. is the application of exquisite decorations on articles of daily use. A major item in the latter category is Bidari or Bidri Ware of the city Bidar, which lies 80 miles north-west of Hyderabad, now in the Mysore State. Once the fabulously rich capital of the well-known Bahmani and Baridi Kingdoms, now *"its main claim to fame lies in the wealth and beauty of its archæological ruins and monuments".

It is rather hard to trace the history of Bidri Ware. It dates back nearly †"four hundred years to the Bahmani and Baridi Dynasties under whose patronage it flourished, and towards the end of whose rule it reached its greatest perfection and beauty". †"The dating of the pieces is only approximate and is based on design and that instinctive feeling which comes to all who have much experience of works of art".

The origin of the technical aspect of Bidri Ware is not definitely known. Like other Persian utensils of metal with scripts and designs produced by inlaying gold and silver, this particular type of work was probably developed by experimenting with various alloys to guarantee brilliance by contrast.

COMPOSITION:

The basic material is an alloy of zinc, copper and lead, other than metals like iron or copper, which were generally used by Persian craftsmen for inlay work. This particular combination of zinc and copper does not rust or corrode, but is brittle and liable to break, if dropped.

The mixture of zinc and copper is in the ratio of 16 to 1. The utility of copper is mainly to allow zinc to take a better polish. There are five phases in the production; casting, polishing, engraving, inlaying and blackening the alloy. The casting is done in moulds of red clay. The mould is covered with a mixture of wax and resin and superimposed on it is a coating of red clay, supported by stops. For smaller articles, stops may not be necessary. The molten metal is poured in after the wax is melted out. The product is roughly polished on a

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* M. R. Boga, Catalogue of Bidri.

† E. E. Speight, Bidri Ware, a pamphlet issued by the Commerce and Industry Department of H.E.H. the Nizam's Government, 1933.

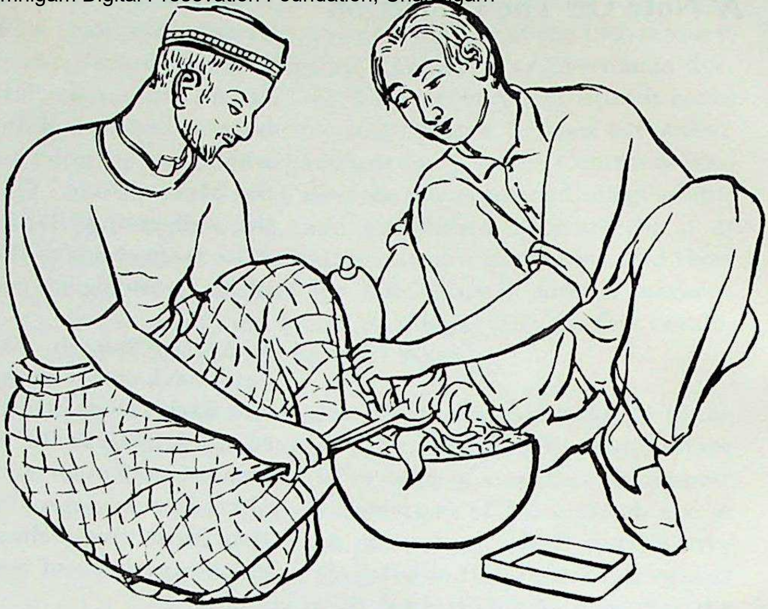


Fig. 3 — Moulding and casting

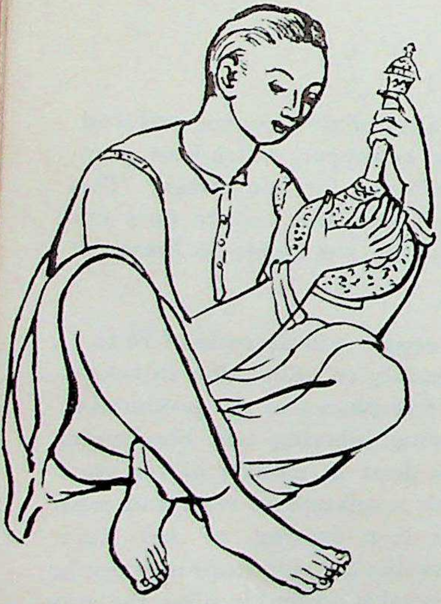


Fig. 4 — Polishing

lathe with a chisel, or with the help of a file, and designs are drawn and engraved over its surface with a fine point. Pure silver in a flat sheet or as wire is hammered into the designs, filed and the products finally polished with sand paper, charcoal and coconut or sweet oil. The alloy is blackened by a solution of copper sulphate, which brightens silver against a permanent jet black background. The contrast thus created makes Bidri Ware so unique and lively. A particular clay containing salt-petre found in Bidar Fort, diluted in water, is generally used for blackening the alloy. And this perhaps helped the craftsmen to develop Bidri Ware in that area. However, a study of Bidri Ware takes us also to some other regions of India, but those are not of very great significance and value. Three other places, known for similar work are Lucknow (Uttar Pradesh), Purniah (Bihar) and Murshidabad (Bengal), who adopted and encouraged this industry.

The difference in weight of pieces of Bidri Ware of equal dimensions is due to the quantitative composition of the alloys. Some are soft, others hard. Some old pieces are heavier than those produced at a later date.

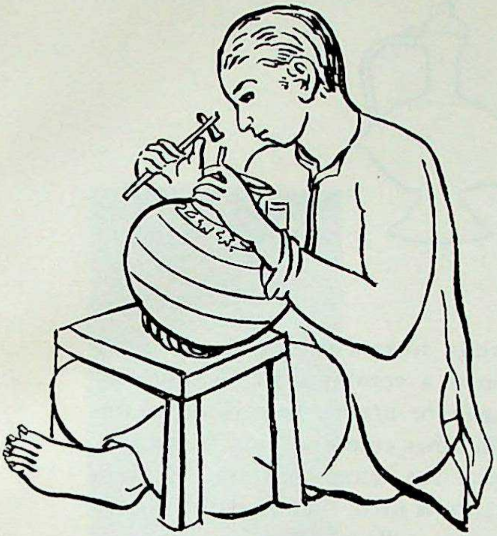


Fig. 5 — Engraving and inlaying

All these are due to the variation in the composition of the alloy, and the heavier ones have a greater proportion of lead in them.

SHAPE:

The older pieces are mostly *huqqa* (hubble-bubble) of different sizes and shapes; balls, bells, cones, cocoanuts and mangoes. They also include *dibya* or spice boxes for offering *pan* and *supari* (betel and betel-nut) of various forms; rectangular, oval, round, square, fish or leaf shaped, and with or without trays. *Surahi* (water flagons), *thali* (trays), *katora* (water bowls) with or without lid and tray, *jam* (cups), *abkhora* (tumblers), *ugaldan* (spittoons), *sailabchi* (wash basins) and *aftaba* (ewers), *mir-e-farsh* (weights), *palangpai* (cot legs), cosmetic boxes and bottles of varied shapes are other varieties. Their shapes are different, designs varied and they hold multifarious motifs. Also they vary in size. Some are very small (even less than one inch cube), some are of medium size, while there are examples of large size objects. The National Museum, New Delhi, has in it's collection of Bidri Ware, a chair. A Table of Bidri Ware is in the Bashir Bagh Palace, Hyderabad.

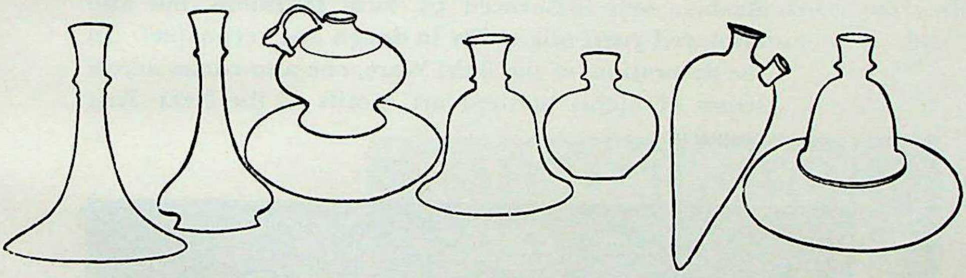


Fig. 6 — Hubble-bubble of different shapes

TECHNIQUE AND DESIGN:

The varieties of workmanship of the designs consist of *tarkashi* (inlay of wire), *taihnishan* (inlay of sheet), *zarnishan* (low relief), *zarbuland* (high relief) and *aftabi* (cut out designs in overlaid metal sheet). There is no hard and fast rule of adhering to one variety of workmanship, in the treatment of a single piece. Several of these are worked together. A combination of *tarkashi* and *taihnishan* is very common. Though *zarbuland* and

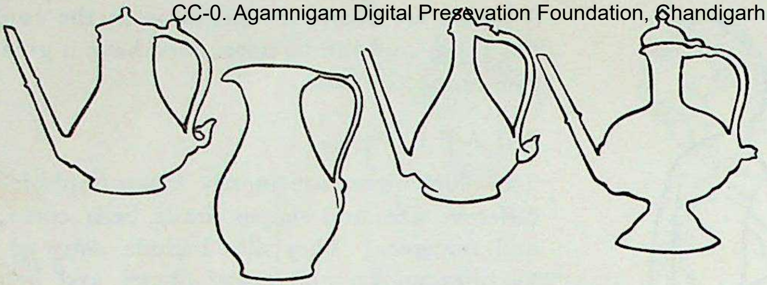
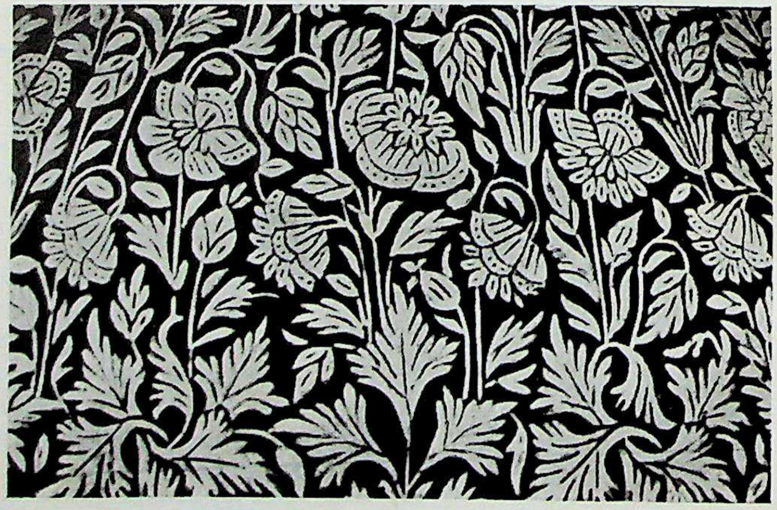


Fig. 7 — Ewer of different shapes

aftabi works are generally treated separately, it is not uncommon to come across a combination of *zarnishan* or *taihnishan* and *tarkashi* or *aftabi*, *zarnishan* or *taihnishan* and *tarkashi* or in other combinations. Generally, silver is used as the metal for ornamentation. Seldom gold of rich or poor quality is used. The application of copper is indeed very rare. Because silver creates a better contrast against black, its use is more frequent.

As the rulers of the Deccan were independent of the kingdoms of the north, the arts which flourished under them derived inspiration not only from Persia and Arabia, were influenced by local traditions, but also displayed great originality in design and technique. In the decorations of the Bidri Ware, one also comes across scores of highly stylized art motifs of the Near East countries.

Fig. 8 — Combination of Tarkashi and Taihnishan techniques



*"There is considerable wealth of design employed, the most frequent being floral forms conventionalized and geometrical patterns. To refer to the form of the vessels first, it is particularly interesting to note that these were originally evolved in Persia and Central Asia, found their way to a remote city in South India and have been perpetuated here with various modifications". Of the artisans turning out Bidri Ware, the earliest craftsmen probably migrated from Iran. That Persian craftsmen were patronized by the independent rulers of the Deccan of the 15th century onward is well-known. As in other forms of arts and crafts in India, the technique was usually handed down from generation to generation, and many of the present craftsmen, trace their descent from Persian stock. The others who took over from the Persian artisans in the Bidri Industry, were local Muslims and Hindus of the Lingayat Sect. Hindu forms like '*swastika*' and '*lotus*' were much in use. The motifs and designs of other parts of the Middle East are also noticeable. Feather design border, akin to those on Egyptian mummy cases, are also very common.

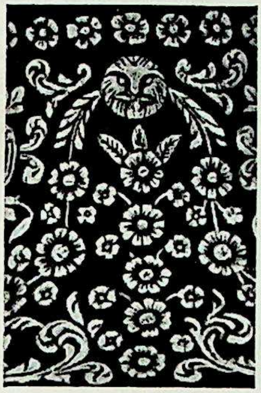


Fig. 9 — Zarbuland technique

The European influence, particularly that of the French in the 18th century, left their marks on decorative designing of Bidri Ware. Though there is a little chance of French artisans designing themselves, many pieces appear to have been prepared on the direction of French officers. The museum collection is in possession of one such beautiful huqqa piece (fig. 11). Designed in *zarbuland technique,* on raised part of the metal by its careful carving, the *farshi huqqa* (flat bottomed) has also lion's heads. The designing is a mixture of Persian and European patterns. Circular flowers with five petals are in between decorative creepers of Persian

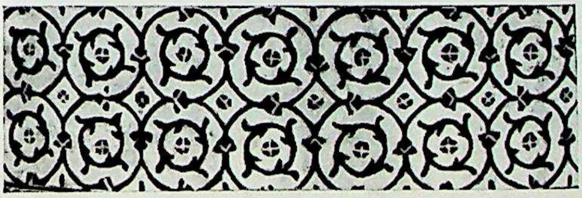


Fig. 10 — Aftabi technique

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* E. E. Speight, Bidri Ware, a pamphlet issued by the Commerce and Industry Department of H. E. H. the Nizam's Government, 1933.

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origin. Some of the flowers have been given the shape of lion's head. Similar to the French emblem (?) are patterns in between heads. A round box is similarly designed in *zarbuland* technique with five petal flowers, in rows, with creeper designs in between. Both the bottom and the top have in the centre, designs like that of the French emblem (?) encircling a flower. It is just possible that French officers inspired such designs.

† "Of geometrical decoration there is a great variety, much of which can be traced back via Persia to Egyptian designs. Lines, spots, spirals, figures of various angles, such as rhombic frets, also with rounded corners, borders originating in the exigencies of weaving, chequer and other patterns, are all employed, but, as in Egyptian ornament, the perfect circle is rare".

Highly conventionalized patterns, *ashrafi - ki - booti or teenpatti - ki - booti,* stars, vine creepers, and stylized poppy plant with flower ; single bloom or whole plant in various shapes, mostly in medallion form or mango shape ; are amongst those which can be traced back to Persian influence. They are mostly found in the earlier pieces. Border of parallel lines with cross lines, like railway track crossed by sleepers, are also other popular designs.

Mahi – Pusht or fish scale pattern is another very interesting design in Bidri Ware. Fish - shaped boxes are also very common. Fish - shaped spice boxes are common to Lucknow and Bidar, but articles ornamented with fish designs are special to Lucknow. A large collection of spice boxes of fish design is in the Ratan Tata collection of Bidri Ware in the Prince of Wales Museum, Bombay. The Salar Jung Museum has also in its custody, a number of them. T. N. Mukherji attributes such patterns to the Bidri manufacturers of Lucknow. He traces the fish emblem to *"the late kings of Oudh, occupying the foremost rank among the nobility of the Delhi Empire." They *"delighted in parading their dignity of fish (Mahi Maratib) which consisted of the privilege of carrying before them in all state processions the representation of fish, made of metal and borne upon a pole, with two circular gilt bells attached to it. This mark of distinction was formerly bestowed only on nobles of the highest order, and the last occasion on which an

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† E. E. Speight, Bidri Ware, a pamphlet issued by the Commerce and Industry Department of H. E. H. the Nizam's Government, 1933.

* T. N. Mukherji, Journal of Indian Art, April issue, 1885.

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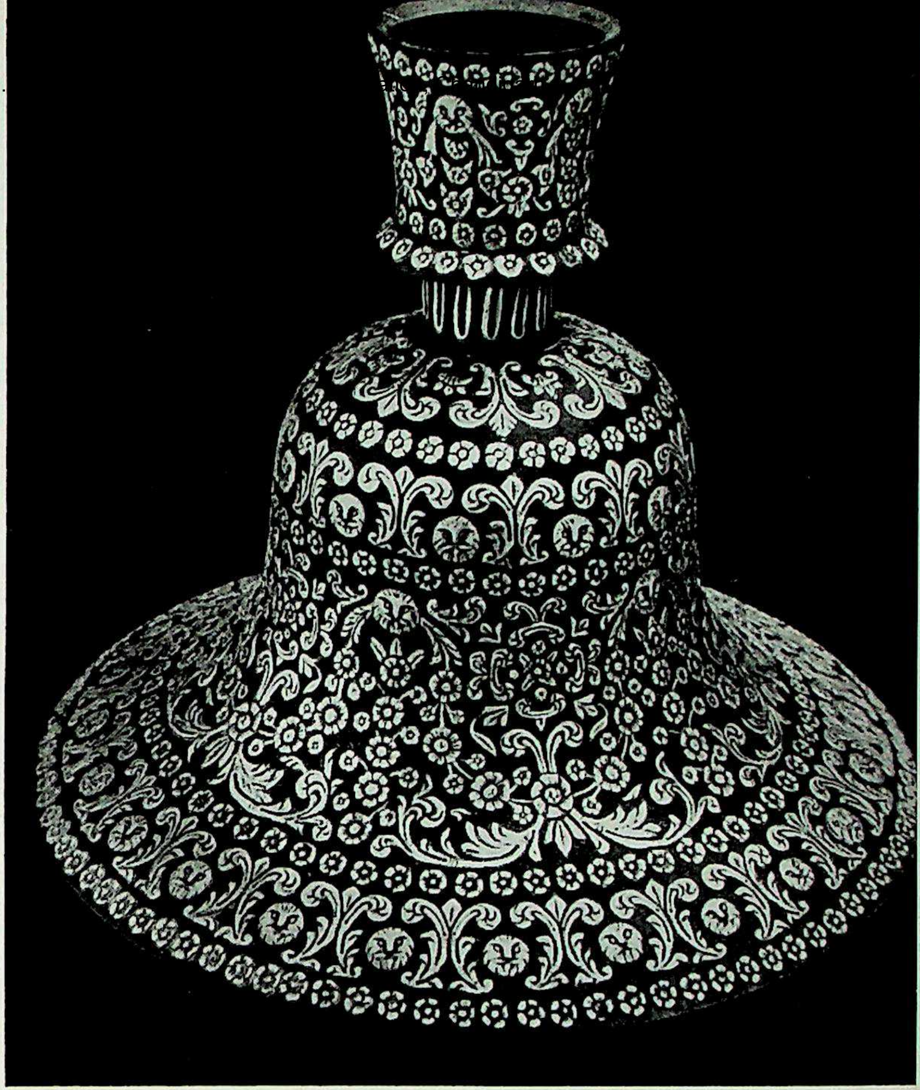

Fig. 11 — Farshi Huqqa
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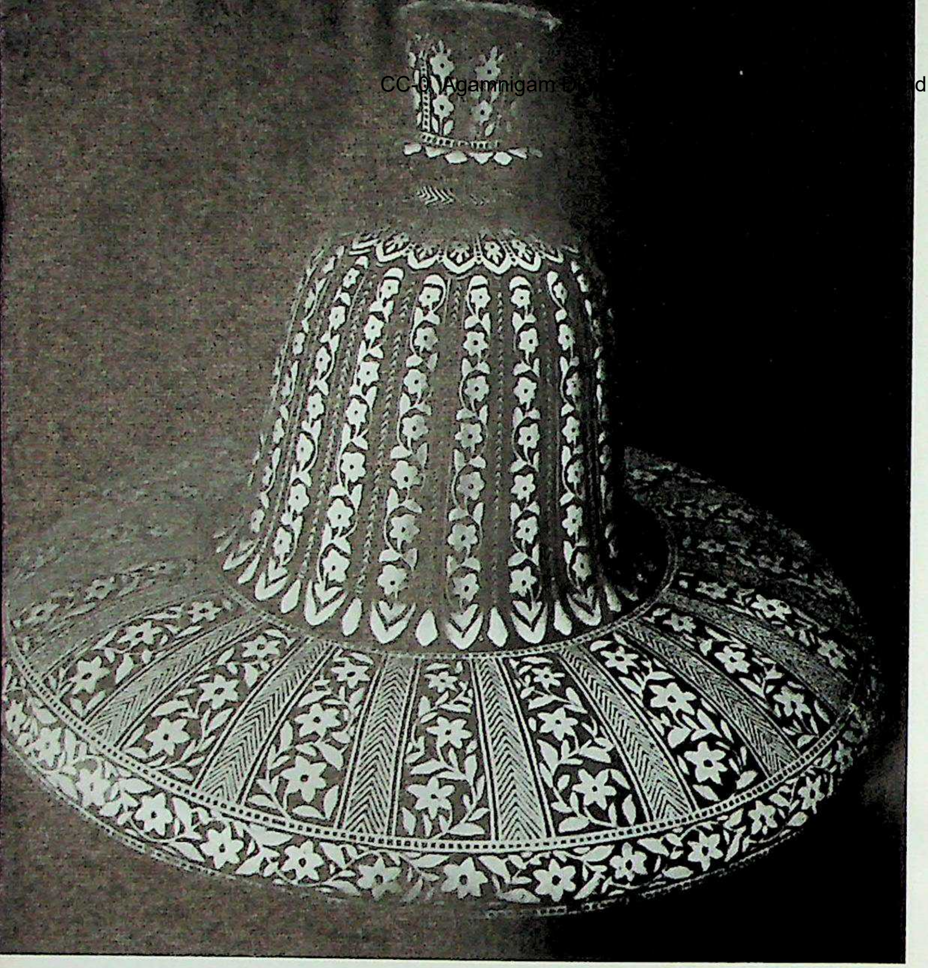

Fig. 12 — Farshi Huqqa
Cat. 56.3

Emperor of Delhi exercised the privilege of conferring this honour was when Shah Alam bestowed the dignity on Lord Lake. The kings of Oudh displayed this dignity not only in its legitimate form but employed the fish as an emblem of their high position in art as well as in decorative architecture, and the figure of a partly natural, partly conventional fish has found its way among the patterns with which the Bidri manufacturers of Lucknow adorn their ware. " *

The close of the 18th century witnessed the bad days of Indian traditional art, as it came under disfavour of the nobility, the patrons of the arts for centuries, and Bidri Ware was no exception. The market of Hyderabad was full of collections of priceless Bidri Ware of earlier designs, cast away from the houses of the aristocrats. They, however, caught the eye of British officers under H.E.H. the Nizam's service. Like E. B. Havell, who worked hard for the re-introduction of traditional Indian art in painting, so also Prof. E. E. Speight of the Osmania University, Hyderabad, who tried for the revival of the art of Bidri Ware. The famous caves of Ajanta and Ellora with their magnificient murals and sculptures were brought to light by the British who reminded Indians of their rich cultural heritage. Loss of political independence was responsible for our loss of national consciousness, and its rejuvenation in the early 20th century, also had its effect on the revival of Bidri Ware. H. E. H. the Nizam's Government encouraged the craft and State help was accorded to the artisans. With the march of time, new varieties of articles appeared in the market, and the production centres were organised at Hyderabad also.

Bidri articles changed their shapes and decorative motif with the advent of a new age and demands of society. Cigar - boxes and cigarette - cases, ash-trays, vases, cuff-links, dress - studs, fruit - bowls, match - box covers and many other articles of daily use found favour with the purchasers. With the increase of interest in the Ajanta murals, many of their decorative motifs found their way in the designing of new fashioned Bidri Ware and at present, figurative drawings from these famous cave murals are freely used. A mixture of old Persian motifs and those of the Ajanta murals, are the basic patterns

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* The honour of Mahi Maratib was also conferred upon other high dignitaries by the Mughal Rulers.

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of modern Bidri Ware and a few new decorative motifs of folk type have also found their way into it. The skillful work of earlier artisans is no longer found, either in the shape of the vessels or in their illumination. Considering the appalling condition of this unique art, and its great possibilities as a Cottage Industry product in the future, the Andhra Pradesh Government is taking measures for its protection and improvement. The Government has opened co-operative workshops in the city of Hyderabad, and through Cottage Industry Emporia, is encouraging their sale. It has also found a place of distinction in the foreign markets, and a large number of Bidri Wares, particularly old ones, are being shipped out of the country. However, it is doubtful if the trade could at any time be revived to its earlier glory, as the present economic structure of society in India with limited family income and with the increase in the daily wages of qualified artisans, allows few to afford to pay high prices for outstanding craft works. The society today is no more for a few individuals, masters of accumulated wealth, and who could offer liberally for works of art. But if it is the desire to raise the standard, at least to that of earlier workmanship, adequate measures will have to be taken to encourage gifted craftsmen by the state, and preserve their work in museums and galleries to elevate, not only the taste of the people of the present era, but also to preserve them for the benefit of future generations. Being an artistic craft work of distinctive type there will be no difficulties for outstanding works to find a place in foreign museums too. It is high time to consider this problem seriously, and no amount of talk will help to produce Bidri Ware of high water mark, unless the authorities take immediate steps in the aforesaid direction.

Of the specimens of earlier Bidri Ware, most well-known are those of the Salar Jung Museum, the National Museum, New Delhi, the Bidri collection of the Hyderabad Museum, Hyderabad, and the Ratan Tata collection at the Prince of Wales Museum of Western India, Bombay. Rich collections of the ware are also with some well-known families of Hyderabad, but proper appreciation of them is not very easy. Special exhibitions of the ware, in the future, may expose many unique pieces.

MUSEUM COLLECTION :

The Bidri Wares of the Salar Jung Museum are of varied types, both in their designing and also in their workmanship. The Museum possesses nearly 200 pieces of Bidri Ware of various shapes and sizes. They may be divided into separate groups according to their house-hold use, and to their variety of workmanship.

Distinct in shapes and designs and also in number, the *huqqa* (hubble-bubbles) form an important part of the Bidri Ware collection of the museum. They may be accepted as very representative and in workmanship have excellent examples of all the media; *tarkashi*, *taihnishan*, *zarnishan*, *zarbuland* and *aftabi*. The collection has a few examples of gold inlay.

An interesting example of *farshi huqqa*, is one in the *aftabi* technique. Decorated with cut-out poppy flower plants, intercepted by vertical creeper designs, the piece represents highly skilled workmanship of the earlier period. The chiseled out parts suggest unbroken continuity, as if drawn on silver with brush lines (Cat. No. 56.22). Of the same group is another striking example, produced by the introduction of bold designs and by cleverly utilising the major factor, e. g., contrast. With creepers in vertical panels in flat silver, separated by flutings, leaving enough of the black back-ground in between the designs, this piece is an excellent combination of *taihnishan* and *aftabi* techniques (fig. 12).

Another *huqqa* of the same group is executed in *taihnishan* gold work. Decorated with stylized flowers with two leaves in a pot, in lozenge-shaped rows, separated by ladder-designed lines, the *farshi huqqa* is a pretty example of black and gold (Cat. No. 56.35).

A combination of *swastika* and creeper designs has been very aptly shown in another piece of *farshi huqqa.* Rows of decorative *swastika* interwoven by lines and squares, perhaps reflect the mind of a Hindu artisan. Stylized creeper with flowers and leaves in borders, are Muslim in character. The piece may be the result of joint efforts of two artisans, or the adoption of decorative designing of both Hindu and Muslim culture by the same craftsman. It is an outstanding example (fig. 13).

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There is another class of *huqqa* with flat bottom and long neck more persianised than the other forms. It has close affinity with the Persian wine flagon, and is without handle and spout. To distinguish its characteristic as a Persian vessel, there is very little difficulty, and its form and character suggest its favour with the aristocrats and those with more refined taste. All of them are of the same class with slight variations. Some have a flat round base, while in others, the sides rise from a smaller lifted base and widen near the bottom. Some have a long neck by gradual shrinking, while in others, it is broader upto nearly half its height and shrinks abruptly to form rings, and slightly widens near the mouth.

Not all of them have a plain body. A few are decorated with elongated stylized petals, separated by flutings. One such example is fig. 14 where creepers are designed on each of the petals. The outlay is very artistic, and confirms the high standard maintained by earlier craftsmen.

A combination of silver and base gold work in *tarkashi*, *taihnishan* and *aftabi* techniques may be seen in another *huqqa* belonging to this group, with a lifted base. Broad silver pieces in leaf and square pattern, within decorative compartments of base gold wires, successively diminished near the neck, form an excellent Bidri Ware (Cat. No. 56.57).

Of *huqqa* of this class, is one decorated with *mahi-pusht* design. Broad in base and suddenly narrowed near the neck, the *huqqa* is decorated all over with bold *mahi-pusht* designs, with bigger fish scales near the bottom which gradually diminishes towards the neck (fig. 15). This is indeed a striking piece.

Another *huqqa* with flat base and long neck is decorated with vine creepers (Cat. No. 56.51). Yet another, with lifted base, has highly stylized poppy flowers, worked out in *taihnishan* technique (Cat. No. 56.43).

Of the other group, is round-based *huqqa* of *lota* or *matka* design. This form is native in character, but is decorated with Persian motifs. There are other varieties too.

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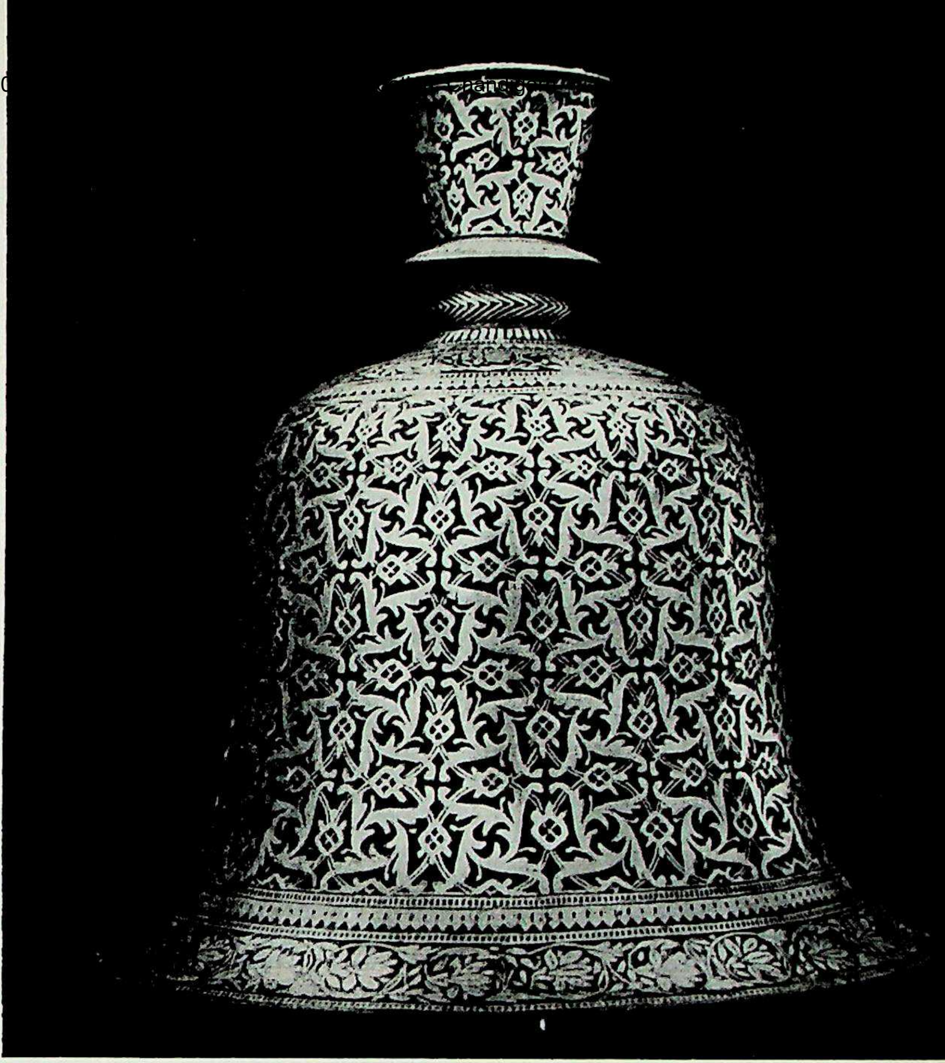

Fig. 13 — Farshi Huqqa

Cat. 56.9

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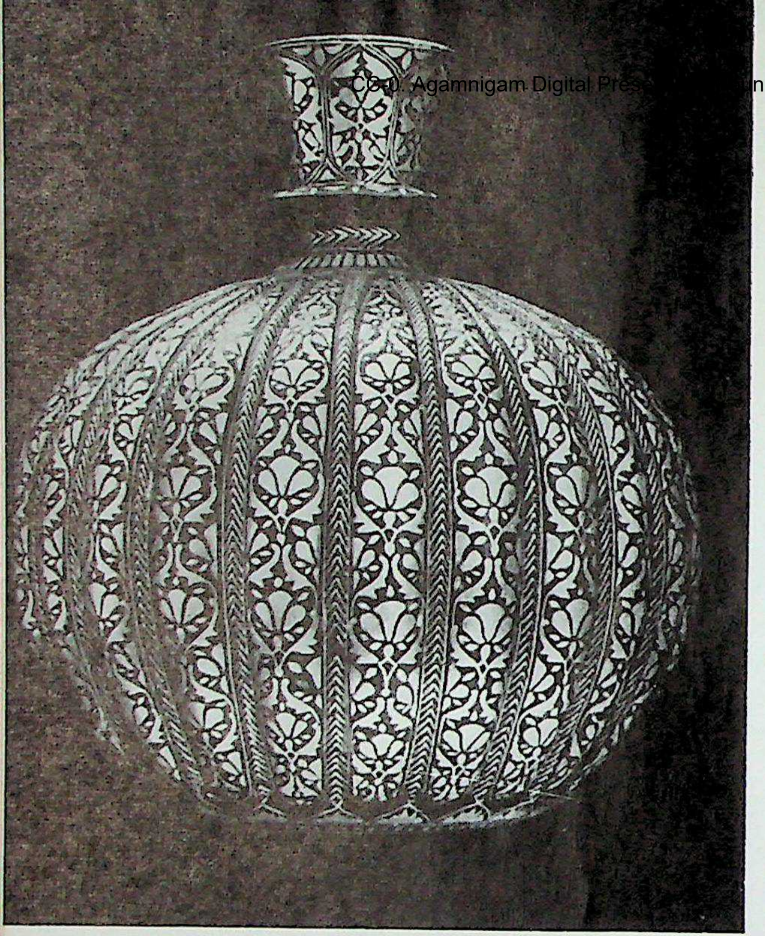


Fig. 14 — Farshi Huqqa

Cat. 56.389

Of these, one is *naryal* (coconut) shaped, and the other like *kairi* (mango). The *naryal* shaped *huqqa* is very popular in Bengal, Bihar, U. P. and Orissa and also in some parts of the South, being easy to handle and can be carried in the hand. The museum possesses a few of them, and one *naryal* shaped *huqqa* is decorated on top and bottom with *aftabi* work. Flowers and leaves finely cut out, make striking designs on the top and bottom of the *naryal*, leaving a dark part in the middle, which forms excellent contrast with the designs (Cat. No. 56.81).

There is also another class of *huqqa* in the shape of bud. The workmanship of these *huqqa* is in different media ; *taihnishan*, *tarkashi* and *aftabi*. Reproduced is one in *tarkashi* and *taihnishan* techniques (fig. 16). This form of *Huqqa* bottoms are generally placed on a stand while in use.

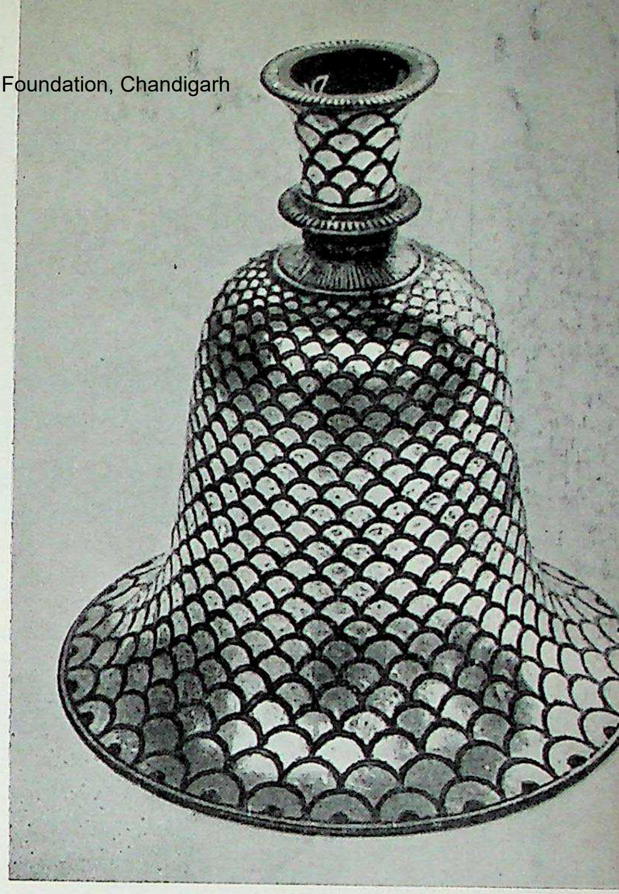
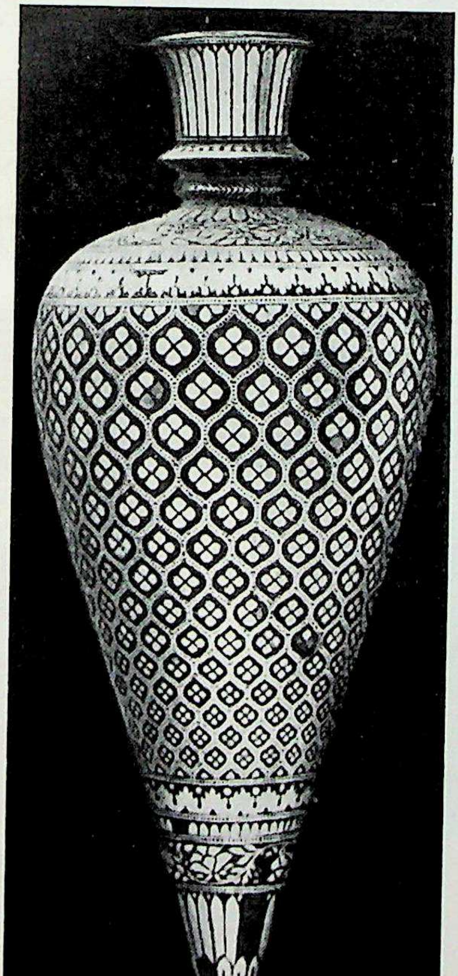


Fig. 15 — Farshi Huqqa
Cat. 56.7

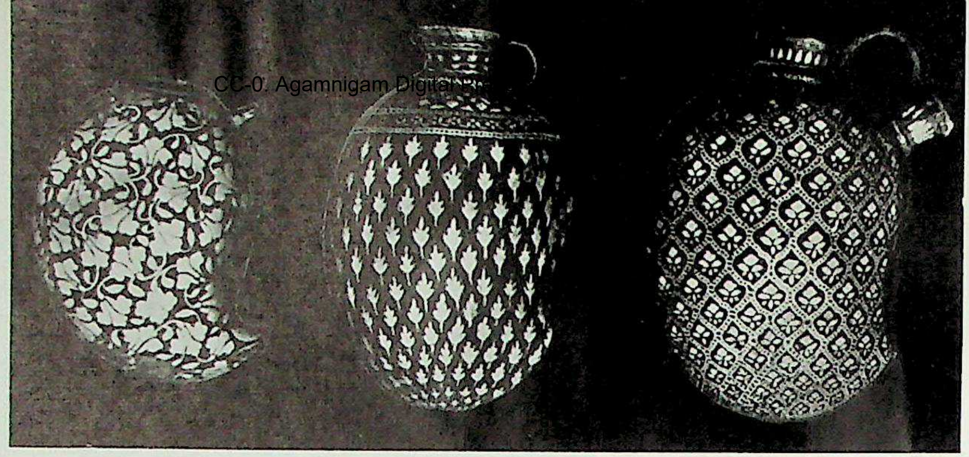
Fig. 16 — Bud - shaped Huqqa
Cat. 56.79



Kairi or mango designed *huqqa* are also in the collection. Generally of small dimension, the *kairi* profusely decorated, are also easy to handle. Though the decorative patterns are Persian, the forms are purely Indian (fig. 17).

Ordinarily, only one metal is used for ornamentation. However, the museum possesses objects inlayed with base gold and silver. A *Farshi huqqa* decorated with elongated stylized petals all round, represents an elegant design. Each petal is ornamented with creeper in *taihnishan* technique. Another creeper encircles the base. Wavy design in *tarkashi* technique is on the shoulder and near the mouth.

There are also *chilam* (fire cups) and *mohnal* (mouth pieces). A large size *chilam* designed with flat silver stripes in *taihnishan* process is a striking piece (fig. 18).



Cat. 55.84 Cat. 56.82 Cat. 56.83

Fig. 17 — Mango-shaped
Huqqas

The other important Bidri Wares, are *sailabchi* and *aftaba*. These particular vessels were popular both in the *zenana* and in the gentleman's sitting room. They include a pair of large size, circular *sailabchi* (wash basin), with perforated cover in the middle, and an *aftaba* (ewer) of the Persian wine flagon type.

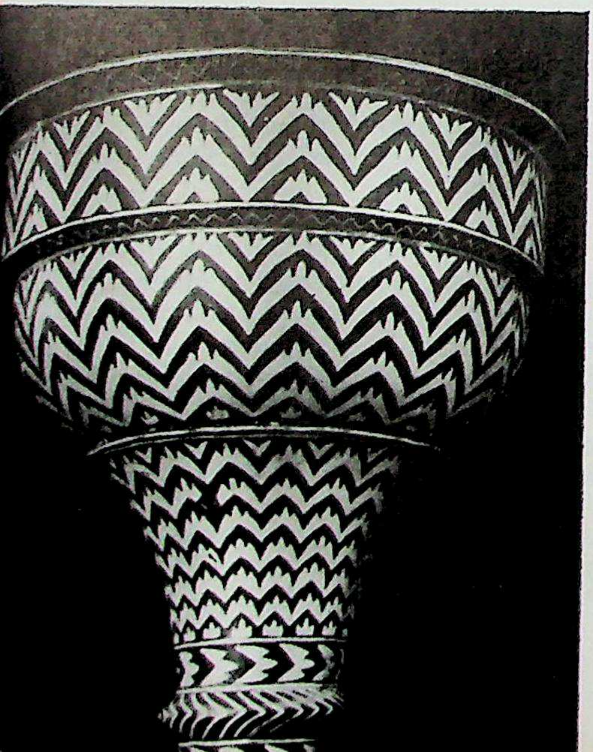


Fig. 18 — Fire Cup
Cat. 56.89

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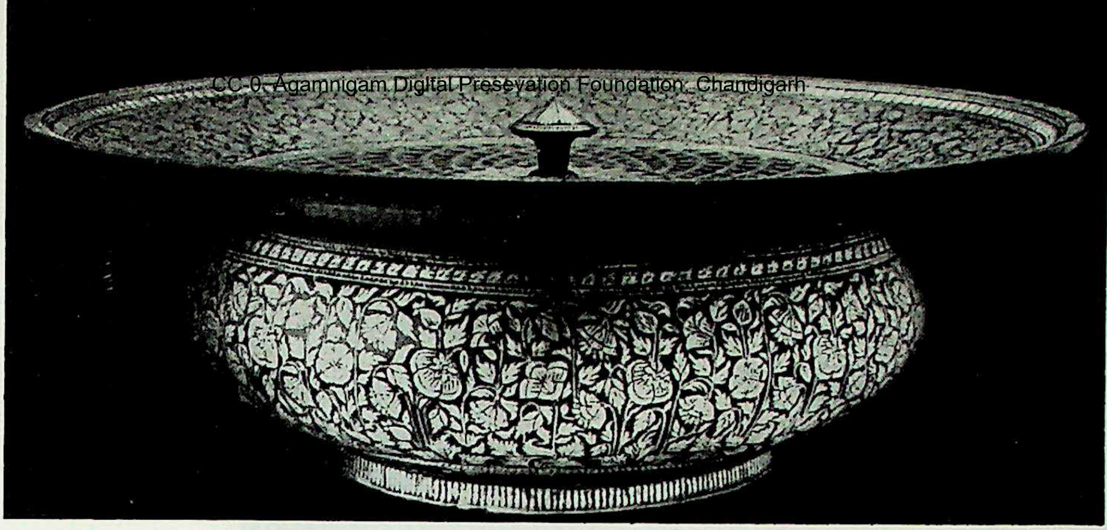

Fig. 19 — Sailabchi
Cat. 56.181

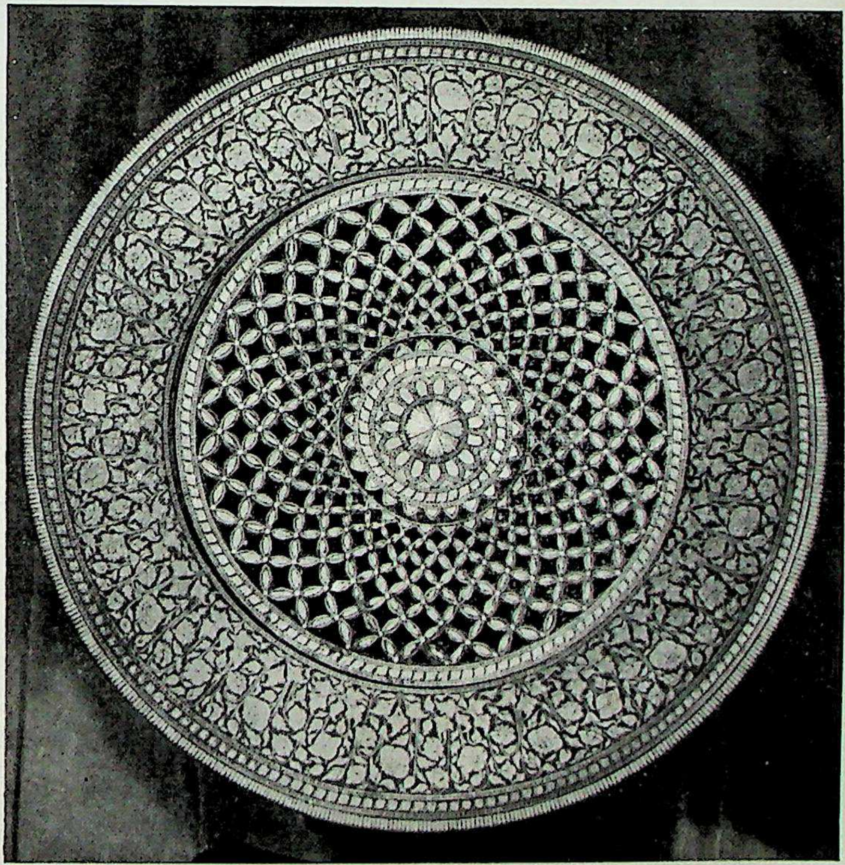

Fig. 20 — Cover of
Sailabchi
Cat. 56.181

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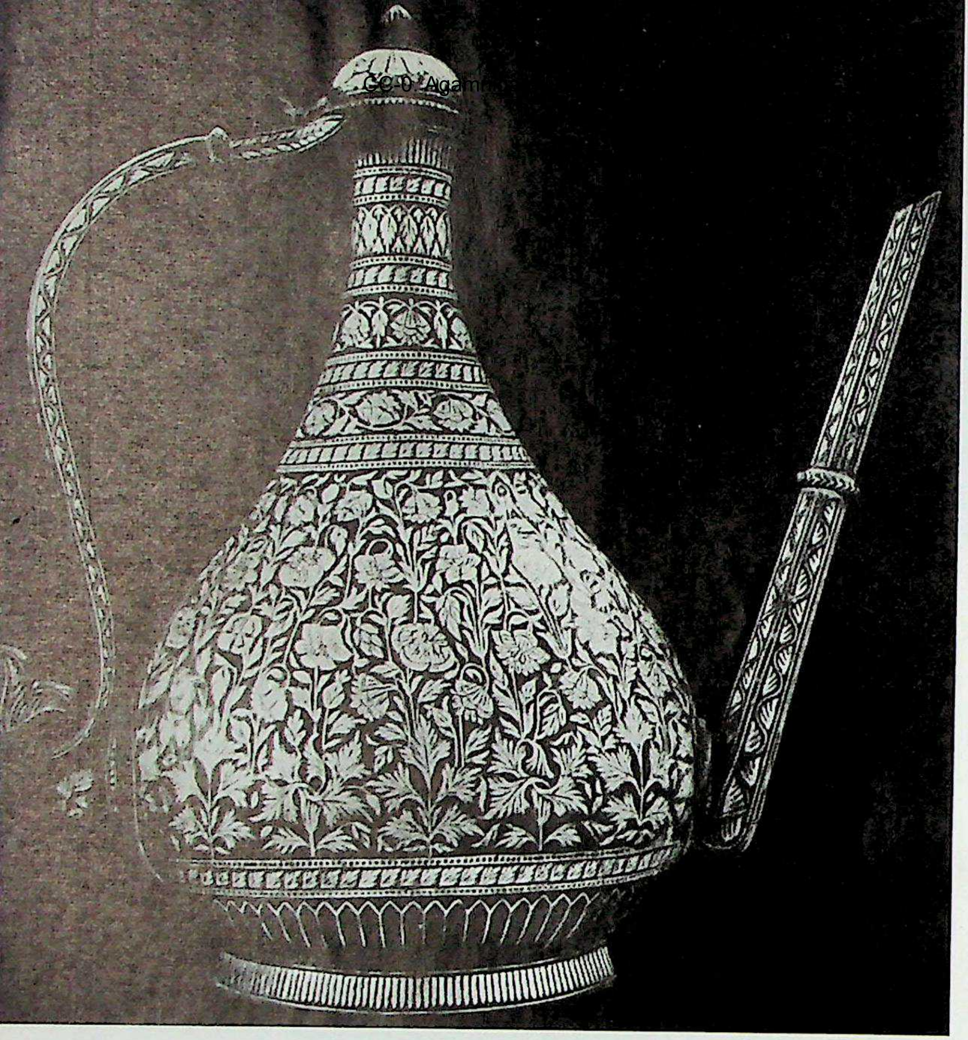

Fig. 21 — Aftaba

Cat. 56.181

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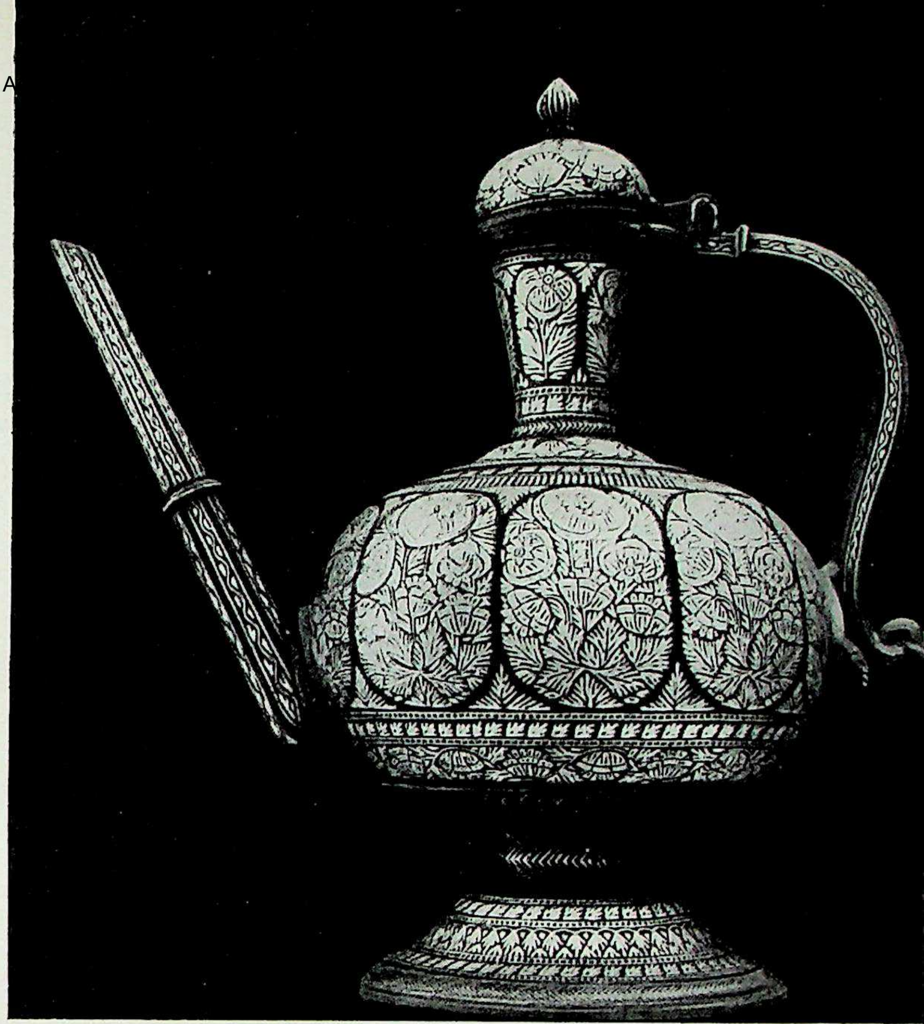

Fig. 22 — Aftaba
Cat. 56.179

All the *sailabchi* and *aftaba* of the museum collection, are Persian in design and decoration. The Salar Jung Museum perhaps has the best collection of the Bidri Ware of this category. These wares are far too common in and around Hyderabad.

While one set is decorated with interwoven star and square silver pieces in rows, similar to *shatranj* (chess-board) design, another set is decorated with intermingled poppy stems (not in panels) with buds, leaves and flowers. They are unique in character. The

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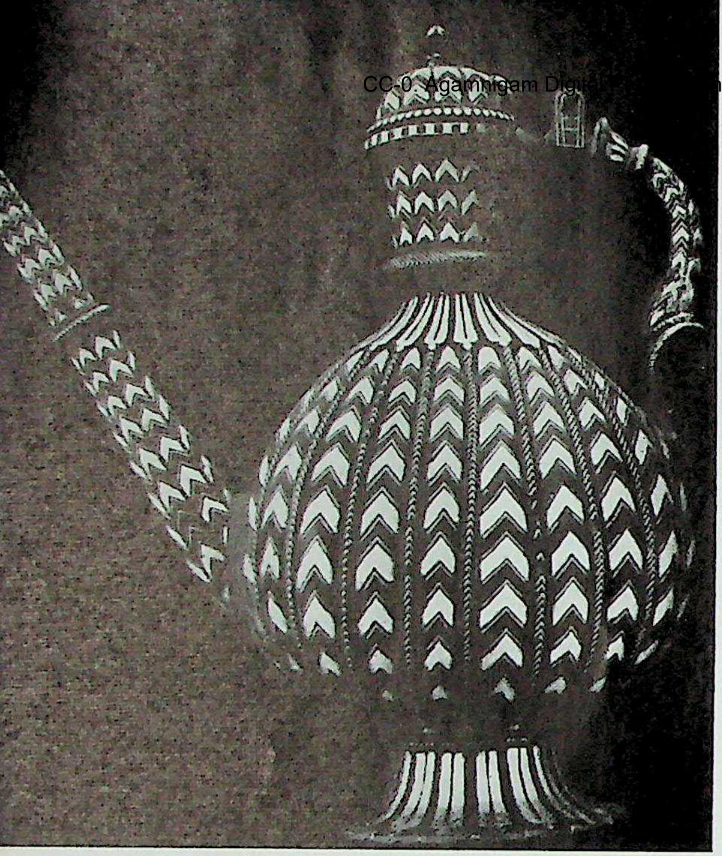

Fig. 23 — Aftaba
Cat. 56.173

aftaba, slightly compressed, is of the shape of a finely designed Persian wine flagon. The *sailabchi* is also carefully designed, and the cover decorated with opposite semi-circular panels to create cut-out composition. Completely Persian in outlook and decorative pattern, this is an interesting specimen (figs. 19, 20 and 21).

The Museum has a rich collection of *sailabchi* and *aftaba*. Their forms are different, ornamentation varied, and workmanship distinct. Reproduced are two *aftaba*, one with plain body decorated with poppy flowers in medallion forms (fig. 22), and the other is of the shape of a bud with separate bulged sections to indicate closed petals (fig. 23). The ornamentation of the latter is in *tarkashi* and *taihnishan* techniques. The museum has also a *sailabchi*, designed in the shape of spread out petals of a full bloom flower. That buds and flowers

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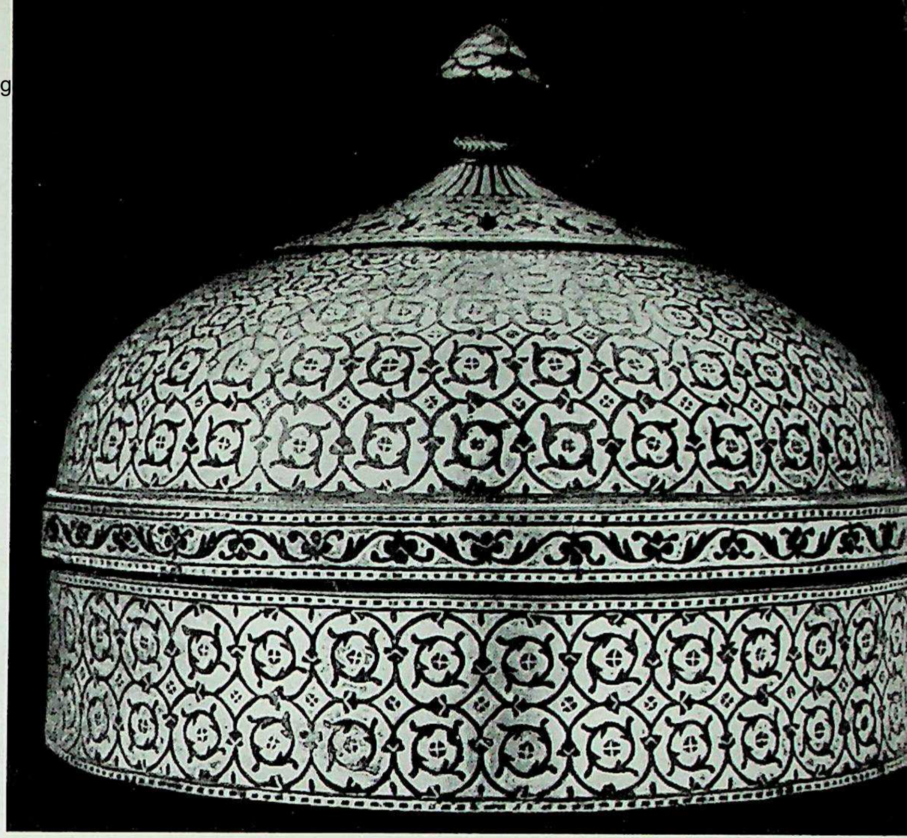

Fig. 24 — Muqaba
Cat. 56.270

have evoked considerable interest in Persian art, is well known. And in the designing of the Bidri Ware the craftsmen have utilized them to their fullest advantage.

Two sets of jug and basin, with decorations, one in *tarkashi* and the other in *taihnishan*, are very attractive. The inside of the basins and mouth of the jugs are ornamented with elongated petal design in *taihnishan technique*.

Another class of Bidri Ware of daily use, more popular with the ladies, consists of *pandan*, *nagardan*, *changair*, *muqaba*, *dibya*, *ugaldan* and *gulab-pash*. The museum collection of *dibya*, *ugaldan* and *pandan* are varied, not only in shape but also in their intricate designing. Reproduced, is a *muqaba* in *aftabi*, *taihnishan* and *tarkashi* techniques. (fig. 24).

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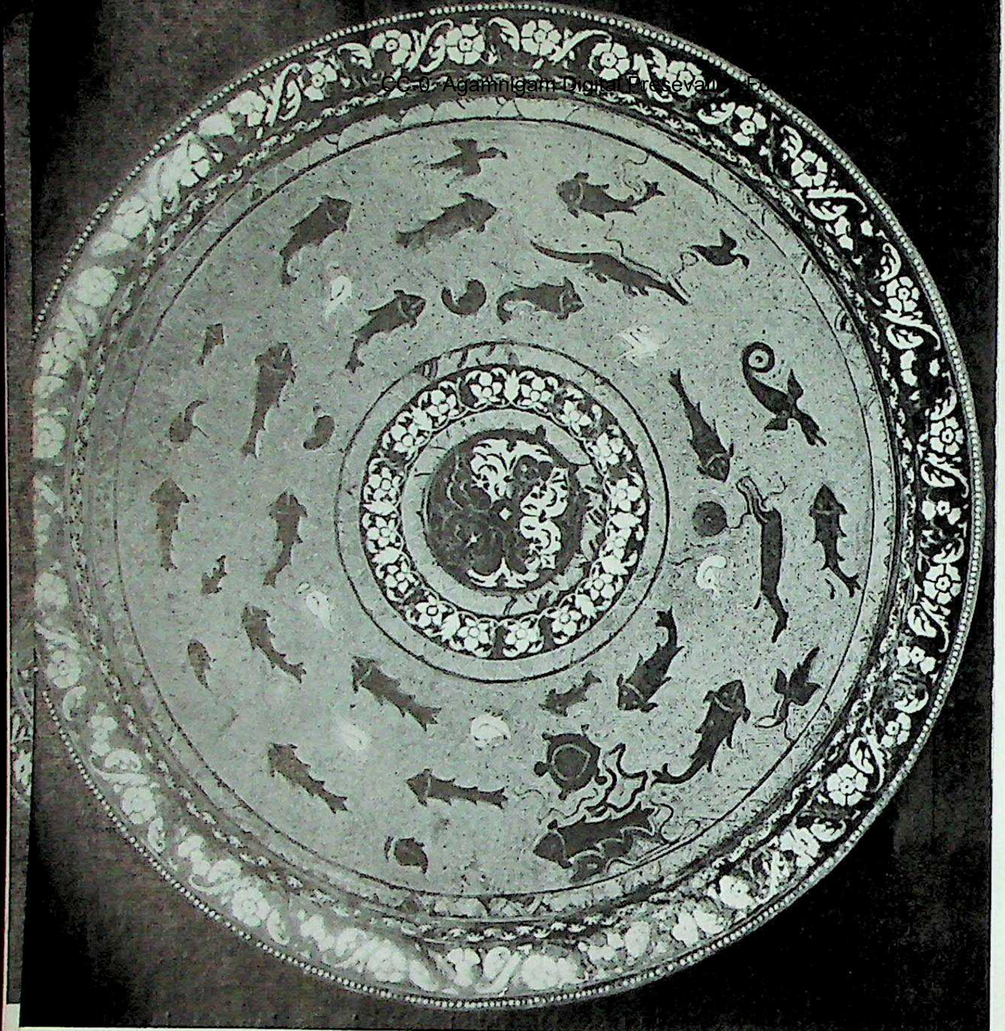

Fig. 25 — Sini
Cat. 56.229

Two large size circular plates *(sini)* are worked out in distinct techniques. The one designed with fish, tortoise and alligator in flowing water in *tarkashi*, with floral designs at the border and centre in *taihnishan*, reminds of the high water mark to which this craft attained in the past. (fig. 25).

That Bidri Ware was popular in all articles of household use, is proved by the utilisation of this craft in the production of *mir-e-farsh* are weights, to keep *chandni* (white sheet) or other spread-outs, unruffled. The museum possesses a number of them, artistically decorated. One, of lotus design, of Indian origin, with *aftabi* work, is very pleasing.

The four legs of a cot are some of those medium size objects which came within the sphere of Bidri Ware. Although workmanship of these pieces is not very high, they indicate the range of the Bidri industry.

Some candle holders, belonging to the large groups of Bidri Ware, are magnificient. Both in their decorative form, artistic pattern and execution, they occupy distinct place in the museum's collection of Bidri Ware (fig. 1).

CONCLUSION:

My grateful thanks are to those who have helped me in the preparation of the catalogue. I am particularly thankful to Dr. Grace Morley, Director, The National Museum, New Delhi, Shri Mohd. Ashraf, Adviser, Salar Jung Library and Khwaja Mohd. Ahmed, formerly Curator, Hyderabad Museum, Hyderabad, for their careful study of my note on the collection and their valuable suggestions for its improvement. To Khwaja Mohd. Ahmed, I am especially indebted for revising the catalogue and in dating the wares. My thanks go to Shri L. M. Baboo, for the photographs, at (figures 13, 15, 16, 17 and 20).

I am grateful to Shri V. L. Devkar, Assistant Director, Salar Jung Museum and Library, for extending me all facilities in the publication of this first issue of the Museum catalogues.

I wish to express my appreciation to the staff of the Technical Section, for their hard work in the preparation of the catalogue; to Shri Ahmed Ali and Kumari Aliya Mahmood in assisting me in the curatorial work; to Shri Rooplal, Kumari Mohammadi Begum and Shri Yaseen Ali for their sincere labour in the different works connected with it.

Anil Roy Choudhury, Technical Adviser.

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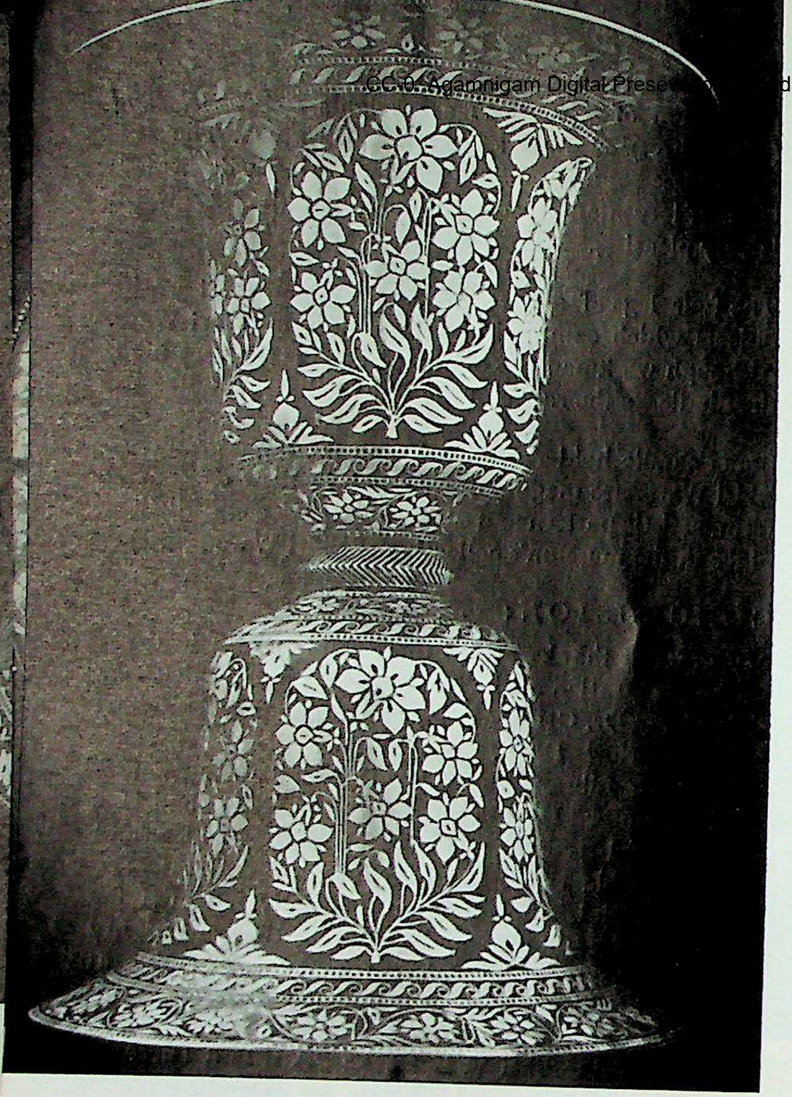

Fig. 26 — Ugaldan
Cat. 56.338

CATALOGUE

Arrangement of the Catalogue

Being of household use, Bidri Ware have been separated at the first instance into utility group, in alphabetical order and subsequently catalogued alphabetically.
The dimensions are in centimetres ; height, width, length and diameter, according to shapes.
The dating of the objects are from long association with the craft.

DRINKING VESSELS

ABKHORA (Water bowl)

ABKHORA 56.145

abkhora with cover and tray ; convex body with narrow neck, cover with lotus petal mouldings, tray shaped like a lotus ; floral designs in silver *taihnishan* and *tarkashi* techniques.
h. 20.6 d. 6.1
early 20th century

ABKHORA 56.149

abkhora with cover and tray ; round short body with long neck and wide mouth ; spray of poppy flower designs all over in silver *taihnishan* and *tarkashi* techniques.
h. 15.1 d. 8.8
19th century

ABKHORA 56.152

abkhora with convex body and round neck ; poppy flower plants in oval medallions in silver *taihnishan* and *tarkashi* techniques.
h. 11.8
20th century

KATORA (Water cup)

KATORA 56.126

bowl-shaped cup with cover and tray ; poppy flower and plant designs repeated all over in silver *taihnishan* and *tarkashi* techniques.
h. 12.8 d. 14.6
19th century

KATORA 56.129

bowl-shaped cup with cover and tray; stylized poppy flowers in oval medallions in a row on each of them with floral scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 11.3 d. 13.0
19th century

KATORA 56.131

bowl-shaped cup with cover and tray; creeper and floral patterns with conventional border in silver *taihnishan* and *tarkashi* techniques.
h. 11.7 d. 13.5
20th century

KATORA 56.132

bowl-shaped cup with tray; poppy flower with two leaves in a row on each with scrolls, interior of katora contains plain lines in geometric designs in silver *aftabi*, *taihnishan* and *tarkashi* techniques.
h. 5.5 d. 13.9
19th century

KATORA 56.133

bowl-shaped cup with cover and tray; poppy plants in rows in silver *aftabi* and *tarkashi* techniques.
h. 12.2 d. 13.0
19th century

KATORA 56.134

bowl-shaped cup with cover and tray; spiral panels of flowers in silver *taihnishan* and *tarkashi* techniques.
h. 12.0 d. 13.6
19th century

KATORA 56.137

bowl - shaped cup ; conventional *fleur - de - lis* repeated on the exterior, interior inscribed with throne verse from the Quran in silver *aftabi*, *taihnishan* and *tarkashi* techniques.
h. 5.0 d. 13.5
19th century

KATORA 56.138

bowl - shaped cup with tray ; flower plants in a row on each, inside the bowl is inscribed with Nad - e - Ali ; a verse from the Quran and the names of God, and Panja Tan i. e., the Prophet, His daughter, son - in - law and two grandsons, with border in silver *taihnishan* technique and Arabic text in *aftabi* technique.
h. 5.7 d. 12.9
19th century

KATORA 56.139

bowl - shaped katora ; flowers in ogee pattern with scrolls on the exterior, the interior contains medallions inscribed with ' *Bismillah* ' and the names of (i) the God, (ii) Prophet, (iii) His daughter, (iv) son - in - law, and (v) & (vi) the two grandsons in silver *taihnishan* and *tarkashi* techniques.
h. 6.3 d. 12.8
19th century

KATORA 56.142

bowl - shaped katora with tray ; conventionalized peacock feather design repeated all over in silver *aftabi*, *taihnishan* and *tarkashi* techniques.
h. 6.2 d. 12.4
19th century

KATORA 56.370

bowl-shaped cup with cover and tray ; floral *booti* in a row on each of them with floral and other scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 11.7 d. 14.1
late 19th century

SURAHI (Goglet)

SURAHI 56.104

round goglet with long neck and lid ; *ashrafi-ki-booti* and scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 18.5
19th century

SURAHI 56.105

round goglet with long neck and lid ; flower motifs all over with scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 30. 7
late 19th or 20th century

SURAHI 56.109

round-based small size goglet ; floral and creeper designs in vertical panels in silver *taihnishan* and *tarkashi* techniques on the exterior.
h. 17.5
early 19th century

SURAHI 56.399

round goglet with long neck and lid ; poppy flowers and leaf designs in ogee pattern with scrolls in silver *taihnishan* and *tarkashi* techniques. Lower portion damaged.
h. 37.8
19th century

CHILAM (Fire - cup)

CHILAM 56.89

large size fire - cup of hubble - bubble ; circular wide mouth with bowl - shapped body ; wavy design ornamentation in silver *taihnishan* and *tarkashi* techniques.
h. 14.7
19th century

CHILAM 56.92

small size bell - shaped fire - cup of hubble - bubble ; plain body with creeper design in silver *taihnishan* and *tarkashi* techniques on borders.
h. 10.4
19th century

HUQQA (Hubble - bubble)

HUQQA 56.1

bell - shaped huqqa with round tray ; peacock feather design in silver *tarkashi* and *taihnishan* techniques. Three scrolls represent sea - wave designs. *Tarkashi* technique of high quality.
h. 16.8 d. 15.8
late 17th or early 18th century

HUQQA 56.2

bell - shaped huqqa ; circular flowers with five petals are in between decorative creepers. Some of the flowers have shapes of lion's head. Similar to French emblem (?) are patterns, in between heads. Body of the huqqa is chiselled to form patterns ; silver *zarbuland* technique.
h. 18.6 d. 19.2
18th or 19th century

HUQQA 56.3

bell-shaped body, fluted panels with intervening ribs adjusted to a convex circular base; the ornamentation on the drum is in silver *tarkashi* and *zarnishan* techniques, and on the base in silver *tarkashi* and *taihnishan* techniques. The base appears to be a subsequent addition and of poor workmanship.
h. 26.4 d. 13.9
huqqa - 18th century
base - 19th or early 20th century

HUQQA 56.4

bell-shaped huqqa ; flower and leaf design in lozenge compartments round the drum and neck scrolls on base and neck in silver *taihnishan* and *tarkashi* techniques.
h. 16. 7 d. 16.8
20th century

HUQQA 56.5

large size bell-shaped huqqa; star pattern in silver *tarkashi* technique on the drum with floral borders in *aftabi* technique.
h. 21.5 d. 25.6
19th century

HUQQA 56.6

bell-shaped huqqa ; star pattern on the drum with floral borders in silver *taihnishan* and *tarkashi* techniques.
h. 21.7 d. 22.6
19th century

HUQQA 56.7

large size bell-shaped huqqa ; *mahi-pusht* (fish scale) design in silver and base gold (*ganga - jamini*) and each festoon encased with wire of base gold in *taihnishan* and *tarkashi* techniques.
h. 24.7 d. 24.0
19th century

HUQQA 56.8

bell - shaped huqqa with broad base ; drum is covered with floral designs resembling *fleur - de - lis*, floral scrolls on neck and margin in silver *taihnishan* and *tarkashi* techniques.
h. 16.6 d. 20.0
late 19th century

HUQQA 56.9

bell - shaped huqqa ; intricate *swastika* design in ogee pattern all over the drum and neck with floral and other scrolls in silver *taihnishan* and *tarkashi* techniques. Clever designing and superb workmanship.
h. 17.3 d. 17.8
19th century

HUQQA 56.10

bell - shaped huqqa with flat bottom ; poppy plant oval medallions in three rows on the drum and one row on the neck with floral and other scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 19.1 d. 21.7
20th century

HUQQA 56.11

bell - shaped huqqa ; poppy plant designs in large size oval medallions on the drum and neck with floral and other scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 16.6 d. 19.1
late 19th century

HUQQA 56.12

bell - shaped huqqa ; spray of flowers with creeper bands in silver *taihnishan* and *tarkashi* techniques.
h. 15.3 d. 17.8
late 19th century

HUQQA 56.14

bell - shaped huqqa ; poppy plant designs in large size oval medallions on the drum with floral and other scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 17.3 d. 18.0
late 19th century

HUQQA 56.15

bell - shaped huqqa ; similar to cat. no. 56.14 in shape and design with minor differences.
h. 17.3 d. 17.8
19th century

HUQQA 56.16

bell - shaped huqqa with a round convex circular base ; poppy flowers in oval medallions spread all over in silver *taihnishan* and *tarkashi* techniques.
h. 29.0 d. 38.7
19th century

HUQQA 56.17

bell - shaped huqqa ; poppy plants on the drum with ornamental borders in silver *taihnishan* and *tarkashi* techniques.
h. 15.8 d. 15.2
early 19th century

HUQQA 56.18

bell - shaped huqqa ; poppy plants on the drum with creeper borders in silver *taihnishan* and *tarkashi* techniques resembling cat. no. 56.17 with minor variations.
h. 16.2 d. 16.1
19th century

HUQQA 56.22

bell - shaped huqqa ; floral motifs in vertical panels (broad and thin) in silver *aftabi* technique. Designs have been skilfully etched on the silver base like a fine brush drawing.
h. 14.1 d. 15.6
18th century

HUQQA 56.23

similar to cat. no. 56.22 in form, design and treatment, with slight variations.
h. 13.9 d. 15.8
18th century

HUQQA 56.24

bell - shaped huqqa ; floral designs in ogee pattern and creeper scrolls in silver *taihnishan*, *aftabi* and *tarkashi* techniques.
h. 10.6 d. 17.0
18th century

HUQQA 56.25

bell - shaped huqqa ; three rows of poppy flower *booti* in between decorative scrolls in silver *taihnishan* and *tarkashi* techniques ; reminiscent of *kimkhwab* and *jamewar* textiles of Aurangabad.
h. 16.0 d. 15.9
18th century

HUQQA 56.26

bell - shaped huqqa ; star design on body with floral and leaf borders in silver *taihnishan* and *tarkashi* techniques.
h. 15.4 d. 14.2
late 19th or early 20th century

HUQQA 56.27

bell - shaped huqqa, small size ; leaf and flower designs in ogee pattern all round the drum and neck with floral and other scrolls on base and shoulder in silver *zarnishan, tarkashi* and *taihnishan* techniques.
h. 13.2
19th century

HUQQA 56.28

bell - shaped huqqa ; four petal flowers in compartments, arranged in vertical panels in ogee pattern, intersected by narrow margins in silver *taihnishan* and *tarkashi* techniques.
h. 15.3 d. 14.3
17th century

HUQQA 56.29

bell - shaped huqqa, concave flutings round the body (*Kamraki* design) and bottom shaped like a lotus; floral scrolls in the flutings in silver *taihnishan* and *tarkashi* techniques.
Excellent workmanship.
h. 16.6 d. 15.5
15th or 16th century

HUQQA 56.30

bell - shaped huqqa, concave flutings round the body (*Kamraki* design) and bottom shaped like a lotus ; ornamentation in silver *tarkashi* technique.
h. 15.8 d. 15.6
17th century

HUQQA 56.31

bell - shaped huqqa with flat base ; thin vertical lines in silver *tarkashi* technique.
Simple but attractive decoration.
Copper bottom has been subsequently added.
h. 14.5 d. 17.1
17th century

HUQQA 56.32

bell - shaped huqqa ; star patterns on body, floral and creeper designs on shoulder and base in silver *taihnishan* and *tarkashi* techniques. Similar to cat. no. 56.26, but smaller in size.
h. 14.6 d. 17.0
early 19th century

HUQQA 56.33

bell - shaped huqqa with flat base ; leaf and flower *booti* in the middle, floral and other scrolls near the neck and base in silver *taihnishan* and *tarkashi* techniques.
h. 12.3 d. 11.5
early 20th century

HUQQA 56.34

bell - shaped huqqa with a quadrangular bottom, similar to the pedestal of a wooden pillar. Bottom of the huqqa is of another metal with the design of a bird. Leaves in low relief on four sides with veins of leaves in silver *tarkashi* technique.
h. 19.3
20th century

HUQQA 36.35

bell - shaped huqqa ; similar to that of cat. no. 56.4 in design and workmanship, designing in gold.
h. 16.9 d. 17.0
20th century

HUQQA 56.36

bell - shaped huqqa ; poppy plants round the drum with scrolls on margins in base gold *taihnishan* and *tarkashi* techniques.
h. 17.0 d. 16.6
18th century

HUQQA

56.37

bell - shaped huqqa ; floral designs in ogee pattern on drum and neck with scrolls in base gold *taihnishan* and *tarkashi* techniques, fish scale design in silver *aftabi* technique on bottom. Minor repairs of a later date.
h. 16.3 d. 16.3
18th century

HUQQA

56.49

large size bell - shaped huqqa with broad base and flutings all over ; creeper designs on each fluting, base and neck ornamented with scrolls in silver *taihnishan* and *tarkashi* techniques. Bottom is missing. Workmanship of high water mark.
h. 30.4 d. 22.8
late 19th or early 20th century

HUQQA

56.232

bell - shaped huqqa prepared for Nawab Ali Mohammed Khan Motemad - ud - dawla ; monograms and insignia are represented in six oval medallions on the drum as :–

1. Crest : Lion with sword and shield.
2. Free Masonic emblem consisting of six - pointed star enclosed by a divider and V-shaped design.
3. Monogram in English representing the letters A. M. K., which stands for Ali Mohammed Khan.
4. Star with crescent with rays emanating from them.
5. Arabic letters ' Meem ' and ' Ein ' for the title of the noble Motemad - ud - dawla.
6. Initials in English letters A. M. for Ali Mohammed.

Floral and other scrolls on the neck and near the base in silver *taihnishan* and *tarkashi* techniques. Neck repaired.
h. 15.0 d. 16.3
late 19th or early 20th century

HUQQA

56.387

bell - shaped huqqa with flat base; scrolls
of flowers in spiral panels on drum,
floral scrolls on margins in silver
tarkashi and *taihnishan* techniques.
h. 16.3 d. 18.0
19th century

HUQQA

56.413

bell - shaped huqqa; poppy plant in
oval designs round the drum and
neck with floral and other scrolls
on bottom and shoulder in silver
taihnishan and *tarkashi* techniques.
h. 16.4 d. 16.0
18th or 19th century

HUQQA

56.39

broad - based huqqa with long neck;
flower plants in pots with birds
perched on the boughs, floral
and other scrolls on neck and base
in silver *taihnishan* and *tarkashi* techniques. The base has the following
inscriptions, 'pipe' in English and
'Nawab Nazim - ud - dowla Bahadur'
in Urdu.
h. 23.2 d. 19.6
19th century

HUQQA

56.41

broad - based, huqqa with long neck;
middle of the huqqa is ornamented
with double row of garlands, a single
row of garland on the upper part
of the neck, scrolls on the neck and
near the base in base gold *taihnishan*
and *tarkashi* techniques. The designing
evinces European influence.
h. 19.9 d. 17.1
19th century

HUQQA 56.44

broad - based huqqa with long neck ; spray of flower plants on the body with floral and other scrolls on the neck and base in silver *taihnishan* and *tarkashi* techniques. Good workmanship.
h. 22.9 d. 19.9
19th century

HUQQA 56.48

broad - based huqqa with long neck ; conventional patterns in oval - shaped cusped medallions with floral and other scrolls on the neck and near the base in silver *taihnishan* and *tarkashi* techniques.
h. 21.9 d. 16.3
19th century

HUQQA 56.50

broad - based huqqa with long neck ; conventional petals all over, floral scrolls round the neck and base in silver *taihnishan* and *tarkashi* techniques. Skilled craftsmanship.
h. 21.7 d. 18.8
19th century

HUQQA 56.51

broad - based huqqa with long neck ; vine creeper design round the body with scrolls on the neck and near the base in silver *taihnishan* and *tarkashi* techniques.
h. 20.0 d. 16.4
19th century

HUQQA 56.56

bud - shaped huqqa ; spray of poppy flowers in curves in between key and creeper design borders in silver *taihnishan* and *tarkashi* techniques.
h. 32.4
19th century

HUQQA 56.74

bud - shaped huqqa ; poppy plants in *booti* pattern (medallion shape) in between ornamental borders in silver *taihnishan* and *tarkashi* techniques. Reminiscent of Aurangabad textiles.
h. 35.6
19th century

HUQQA 56.76

bud - shaped huqqa ; spiral panels of flowers in silver *taihnishan* and *tarkashi* techniques in between ornamental borders.
h. 31.0
early 19th century

HUQQA 56.77

bud - shaped huqqa ; spray of poppy plants in vertical designs in between scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 32.0
early 19th century

HUQQA 56.78

bud - shaped huqqa ; poppy plant medallions on the drum, floral and other scrolls on the neck and cone in silver *taihnishan* and *tarkashi* techniques.
h. 27.7
19th century

HUQQA 56.79

bud - shaped huqqa ; flowers in ogee pattern in between ornamental borders in silver *taihnishan* and *tarkashi* techniques.
h. 30.0
19th century

HUQQA 56.80

bud-shaped huqqa ; flowers in ogee pattern in between ornamental borders in silver *taihnishan* and *tarkashi* techniques. Good workmanship. Extensive damages.
h. 24.8
late 18th or early 19th century

HUQQA 56.43

flagon-shaped huqqa ; stylized poppy flowers in seven rows on the drum and a row on the neck, key pattern and other scrolls on the neck and near the base in silver *taihnishan* and *tarkashi* techniques.
h. 21.8
late 19th or early 20th century

HUQQA 56.53

flagon-shaped huqqa ; *ashrafi-ki-booti* (circular ornamentation) in between decorative borders in silver *taihnishan* and *tarkashi* techniques.
Reminiscent of Aurangabad textiles.
h. 22.4
19th century

HUQQA 56.54

flagon-shaped huqqa ; spray of flowers with an intersecting creeper design border in silver *taihnishan* and *tarkashi* techniques.
h. 24.0
19th century

HUQQA 56.57

flagon-shaped huqqa ; diamond cut silver designs in base gold compartments *(ganga-jamni)* in silver *taihnishan* and *tarkashi* techniques.
h. 23.6
18th century

HUQQA 56.59

flagon - shaped huqqa ; poppy plants in four mango shaped designs round the drum, floral and other scrolls near the neck and base in silver *taihnishan* and *tarkashi* techniques.
h. 22.9
19th century

HUQQA 56.60

flagon - shaped huqqa ; four oval medallions closely arranged round the drum, each is divided into square patterns in between floral and other scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 21.8
19th century

HUQQA 56.61

flagon - shaped huqqa ; three oval medallions closely arranged round the drum, each containing star designs in between floral and other scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 21.7
19th century

HUQQA 56.82

mango - shaped huqqa ; leaf motif all over, floral and other scrolls, in silver *taihnishan* and *tarkashi* techniques.
h. 13.6
19th century

HUQQA 56.83

mango - shaped huqqa ; flowers in ogee pattern with floral and other scrolls near the neck and on sides in silver *taihnishan* and *tarkashi* techniques. Slightly damaged.
h. 13.7
late 18th or early 19th century

HUQQA 56.84

mango - shaped huqqa ; conventional bold leaf motifs all over resembling *fleur - de - lis* in silver *zarnishan* and *tarkashi* techniques. Excellent designing and workmanship. Pattern damaged.
h. 11.1
18th or 19th century

HUQQA 56.63

melon - shaped huqqa ; with tray, flutings on huqqa separated by ribs, lotus petals on the neck and near the base, tray is shaped like a full blown lotus with over hanging petals all round ; cusped arch designs on tray, flower and tree designs on petals are reminiscent of the Mughal art in silver *taihnishan, aftabi* and *tarkashi* techniques. Stand of the huqqa is a subsequent addition.
h. 16.8
19th century

HUQQA 56.389

melon - shaped huqqa, ribs between the flutings ; conventional flowers and wavy patterns alternately worked out in silver *taihnishan* and *tarkashi* techniques.
h. 16.5
19th century

HUQQA 56.85

huqqa with narrow base and flat three legged bottom ; floral designs and other scrolls all over in silver *taihnishan* and *tarkashi* techniques.
h. 12.4 d. 18.1
19th century

HUQQA 56.88

huqqa with narrow base and flat three legged bottom; base gold flowers and silver leaves (*ganga - jamni*) on the exterior in *taihnishan* and *tarkashi* techniques.

h. 15.4 d. 22.3
19th century

HUQQA 56.81

naryal - shaped (cocoanut) huqqa; ornamental silver *aftabi* and *tarkashi* techniques on top and bottom (middle plain). Skilled craftsmanship.

h. 15.4
late 19th century

HUQQA 56.62

spherical huqqa with stand and tray; tray stands on eight legs; stylized poppy flowers repeated on each piece with floral and other scrolls in silver *taihnishan* and *tarkashi* techniques. The pieces are slightly damaged. Work of good quality.

h. 23.0 tray d. 34.5
18th century

HUQQA 56.64

spherical huqqa with stand and tray; drum is decorated with medallions of flower twigs surrounded by fish representations and intercepted by star designs, floral and other scrolls on the neck and near the base; stand and base are similarly illuminated with silver *tarkashi* and *taihnishan* techniques.

h. 19.9 tray d. 27.9
19th century

HUQQA 56.66

spherical huqqa with tray; spray of flowers in ogee pattern round the drum, floral and other scrolls on the neck and near the base; tray has broad wavy patterns with floral designs in the middle in silver and base gold (*ganga-jamni*) *taihnishan* and *tarkashi* techniques. Huqqa represents excellent workmanship.
h. 23.0 tray d. 34.5
huqqa of 18th and tray of late 19th century

HUQQA 56.67

spherical huqqa; wavy designs in vertical panels with floral and other scrolls on neck and near the base in silver *taihnishan* and *tarkashi* techniques.
h. 18.2
early 20th century

HUQQA 56.68

spherical huqqa; embellished with star designs, sea waves and other scrolls near the base and neck in silver *tarkashi* technique. Fine workmanship.
h. 16.8
19th century

HUQQA 56.69

spherical huqqa; star pattern round the body with floral, sea-wave and other scrolls near the neck and base in silver *taihnishan* and *tarkashi* techniques. Excellent craftsmanship.
h. 16.8
19th century

HUQQA 56.71

spherical huqqa ; decorative oval - shaped floral panels with cusps in between vine creeper designs around the drum, floral and other scrolls on the neck and near the base in silver *taihnishan* and *tarkashi* techniques.
h. 17.5
late 19th century

HUQQA 56.73

spherical huqqa ; delicate twigs in vertical panels separated by wavy designs, scrolls on neck and near the base in silver *taihnishan* and *tarkashi* techniques. Excellent designing and workmanship.
h. 13.3
19th century

MOHNAL (Tube like mouth piece of huqqa pipe)

MOHNAL 56.94

flower and creeper designs in silver *taihnishan* and *tarkashi* techniques.
h. 12.1
late 19th century

MOHNAL 56.95

floral designs in ogee pattern in silver *taihnishan* and *tarkashi* techniques.
h. 9.0
late 19th century

MOHNAL 56.96

leaf scrolls arranged in three rows in silver *taihnishan* and *tarkashi* techniques.
h. 9.0
early 20th century

MOHNAL 56.98

floral and other scrolls all over in silver *taihnishan* and *tarkashi* techniques.
h. 6.2
late 18th or early 19th century

NALI (Pipe connecting fire - cup with huqqa)

NALI 56.93

floral desigs in ogee pattern all over with scrolls in silver *taihnishan* and *tarkashi* techniques. Exquisite workmanship. Damaged.
l. 43.0
late 19th century

PERFUME CONTAINERS

CHANGAIR (Garland carrier)

CHANGAIR 56.215

shaped like a fruit dish with crenellated rim ; floral and leaf ornamentation in ogee pattern in silver *taihnishan* and *tarkashi* techniques. Rim slightly damaged.
h. 15.1 d. 20.0
late 19th or early 20th century

GULABPASH (Rose water sprinkler)

GULABPASH 56.376

round body with tapering tube ; floral patterns and wavy designs in silver *taihnishan* and *tarkashi* techniques.
h. 27.0
early 20th century

GULABPASH 56.377

fluted body with lotus - shaped bottom ; ornamentation in silver *taihnishan* and *tarkashi* techniques.
h. 24.9
early 19th century

GULABPASH 56.379

round container with tapering tube; intervening scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 21.3
late 19th or early 20th century.

ITARDAN (Scent box)

ITARDAN 56.405

shaped like a sparrow with an opening on the chest; silver ornamentation in *aftabi, taihnishan* and *tarkashi* techniques. Etching on silver.
h. 9.6
late 19th or 20th century

ITARDAN (Pair) 56.231

round box with lid on the back of a peacock affixed to an oblong octagonal tray; ornamentation in silver *aftabi* technique on peacock and box, *tarkashi* technique on tray.
h. 22.9
19th century

SOAP BOX

SOAP BOX 56.403

fish-shaped box; the festoons are in silver *taihnishan* technique, the head in copper *tarkashi* and silver *aftabi* techniques; eyes have brass rings and silver eye balls (*ganga-jamni*).
l. 8.2
19th century

SPICE BOXES

DIBYA (Small box)

DIBYA 56.253

shaped like a fish with lid; ornamentation in silver *aftabi, taihnishan* and *tarkashi* techniques.
h. 4.2 l. 19.3
19th century

DIBYA

56.283

rectangular spice box with lid and four compartments ; leaf designs in silver *aftabi* and *tarkashi* techniques all over.
h. 3.7 l. 11.3
19th century

DIBYA

56.293

lotus - shaped spice box with lid and six compartments ; leaf designs in silver *aftabi* technique on cover and floral scrolls in *taihnishan* technique on sides. Artistic execution.
h. 3.0 l. 12.4
18th or 19th century

DIBYA

56.366

betel leaf - shaped box ; floral scrolls in silver *taihnishan* and *tarkashi* techniques. Arabic and Persian inscriptions (partly illegible) in silver on the cover.
l. 12.7
late 19th century

DIBYA

56.385

circular box with ten foils and five compartments, each compartment is shaped like a betel leaf ; flower motifs in silver and base gold (*ganga - jamni*) *taihnishan* technique all over.
h. 4.8 l. 9.2
18th or 19th century

DIBYA

56.404

duck - shaped spice box with three compartments ; ornamentation all round in silver *aftabi* technique.
h. 9.2
19th century

DIBBA 56.237

circular box with lid, flat circular base, convex cover ; scrolls of flowers and leaves all over the exterior in silver *taihnishan* and *tarkashi* techniques. Traces of gold gilt on silver.
h. 9.5 d. 13.2
late 19th or early 20th century

DIBBA 56.238

circular box with lid, flat circular base, convex cover ; wavy pattern with scrolls on margins in silver *tarkashi* and *aftabi* techniques.
h. 9.1 d. 12.0
16th or 17th century

DIBBA 56.239

circular box with lid, flat circular base, convex cover ; ornamentation of sea-wave patterns all over with scrolls in silver *tarkashi* technique.
h. 8.1 d. 12.0
17th century

DIBBA 56.240

globular box with lid ; floral designs in ogee pattern with scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 10.0 d. 11.9
19th century

DIBBA 56.241

circular box with lid ; floral designs in silver *zarbuland* technique on curved surface with etchings on silver. Lucknow workmanship.
h. 10.1 d. 7.5
19th century

DIBBA 56.242

spherical fluted box with cover ; floral ornamentation in silver and base gold (*ganga - jamni*) all over and arabesque designs on the top in silver *taihnishan tarkashi* and *aftabi* techniques. Good workmanship.
h. 12.1 d. 12.5
19th century

DIBBA 56.264

hexagonal box with flat base and dome - shaped lid, perforated projections on alternate sides ; floral motifs in ogee pattern separated by margins in wavy designs all over in silver *taihnishan* and *tarkashi* techniques.
h. 12.1
18th or 19th century

DIBBA 56.309

circular box with convex lid ; star designs in silver *tarkashi* technique all over, stars on the lid arranged in spirals. Skilled workmanship.
h. 4.1
17th or 18th century

KHASDAN (Tray and cover for offering betel)

KHASDAN 56.271

tray with dome - shaped cover ; poppy flower, leaf and other scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 12.7 d. 13.0
late 19th or early 20th century

MUQABA (Box)

MUQABA 56.270

Large size round container with dome - shaped lid ; *swastika* design in ogee pattern all over with scrolls in silver *aftabi*, *taihnishan* and *tarkashi* techniques. Artistic designing.
h. 17.3
late 18th or early 19th century

PANDAN (Container for betel leaf and accessories)

PANDAN 56.233

oval - shaped box with ten smaller boxes of similar shape on an oval - shaped tray with four legs ; poppy flower *booti* repeated on all of them with scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 7.8
late 19th or early 20th century

PANDAN 56.268

rectangular box with two handles, inside is a tray below which are eight compartments ; key design border, star and floral patterns in silver and gold (*ganga - jamni*) *taihnishan* and *tarkashi* techniques. Made by the Taj Deccan works of Bidar in 1934 (inscribed inside the box).
l. 18.7 w. 14.0
early 20th century

PANDAN 56.273

rectangular box with tray ; the box is divided into three sections, the top section has four compartments with a tray at the bottom, and the cover has a knob ; poppy flower *booti* with scrolls all round in silver *aftabi* and *tarkashi* techniques.
l. 11.7 w. 7.6
19th century

PANDAN 56.274

shape and arrangement of the box similar to cat. no. 56.273 ; *swastika* design in circular pattern all over with ornamental scrolls in silver *aftabi*, *taihnishan* and *tarkashi* techniques. Designing and workmanship of high standard.
l. 12.0 w. 8.0
18th century

PANDAN 56.278

box and tray; the box is in two sections, the lower is fixed to the tray, the cover has a knob; floral designs in ogee pattern all over with scrolls in silver *taihnishan*, *tarkashi* and *zarnishan* techniques.
h. 7.7
late 18th or early 19th century

PANDAN 56.290

leaf design box with lid, ten betel leaf projections, inside eleven compartments; floral and leaf designs in silver *aftabi* and *tarkashi* techniques. Exquisite Workmanship.
h. 4.7 l. 25.7
19th century

PANDAN 56.291

similar to cat. no. 56.290 in shape; floral and leaf designs in silver *taihnishan* and *tarkashi* techniques.
h. 26.3
19th century

SPITTOONS

SAILABCHI (Spittoon shaped like basin)

SAILABCHI 56.189

round basin; leaf design compartments in silver *aftabi* technique on base and top.
h. 6.4 d, 10.4
17th century

SAILABCHI 56.192

round basin of lotus shape; leaf patterns in the flutings in silver *taihnishan* add *tarkashi* techniques.
h. 7.3 d. 11.3
late 16th or early 17th century

SAILABCHI 56.195

round basin ; ornamented with plants having hanging boughs, margin with sea - wave designs in silver *tarkashi* technique of a very high order.
h. 7.2 d. 11.2
16th century

UGALDAN (Spittoon)

UGALDAN 56.328

shape similar to that of cat. no. 56.332 ; poppy flowers and leaf designs all over with scrolls, elongated petals inside the mouth in silver *taihnishan* and *tarkashi* techniques.
h. 23.4 d. 17.5
late 18th century

UGALDAN 56.329

shape similar to that of cat. no. 56.332 ; leaf patterns in *swastic* a style with elongated petals inside the mouth in silver *aftabi* and *tarkashi* techniques. Exquisite workmanship.
h. 18.9 d. 13.3
late 18th or early 19th century

UGALDAN 56.331

shape similar to that of cat. no. 56.332 ; poppy flower and leaf patterns in oval medallions in two rows with floral and other scrolls, elongated petals inside the mouth in silver *taihnishan* and *tarkashi* techniques.
h. 20.11 d. 15.2
late 19th century

UGALDAN 56.332

shaped like two bells joined at the top with opening at the joint ; conventionalized poppy flower *booti* arranged in rows with key pattern and other scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 17.0 d. 12.5
late 19th century

UGALDAN 56.334

shape similar to that of cat. no. 56.332 ;
floral *booti* all over with ornamental
scrolls, elongated petals inside the
mouth in silver *taihnishan* and
tarkashi techniques.
h. 15.6 d. 12.4
early 20th century

UGALDAN 56.336

shape similar to that of cat. no. 56 332 ;
star designs with scrolls elongated petals
inside the mouth in silver *tarkashi*
and *taihnishan* techniques.
h. 18.1 d. 13.5
18th century

UGALDAN 56.337

shape similar to that of cat. no. 56.332 ;
star designs with leaf scrolls in silver
tarkashi and *taihnishan* techniques.
h. 16.7 d. 12.1
19th century

UGALDAN 56.339

vase - shaped spittoon with broad mouth ;
poppy flower *booti* in mango pattern
with scrolls, elongated petals inside
the mouth in silver *taihnishan* and
tarkashi techniques.
h. 33.8 d. 26.2
19th century

UGALDAN 56.340

shape similar to that of cat. no. 56.339 ;
vine creeper designs with scrolls, elongated
petals inside the mouth in silver *taihnishan*
and *tarkashi* techniques.
h. 24.8 d. 19.1
late 19th or early 20th century

UGALDAN 56.346

shape similar to that of cat. no. 56.332; floral booti with scrolls in silver *taihnishan* and *tarkashi* techniques; the silver leaf has etchings.
h. 13.1 d. 9.1
late 19th or early 20th century

UGALDAN 56.348

shape similar to that of cat. no. 56.332; peacock feather designs and scrolls on the exterior, elongated petals inside the mouth in silver *aftabi*, *taihnishan* and *tarkashi* techniques.
h. 9.9 d. 7.1
19th century

UGALDAN 56.349

shape similar to that of cat. no. 56.332; poppy flower *booti* and scrolls in silver *aftabi*, *taihnishan* and *tarkashi* techniques.
h. 9.7 d. 7.7
early 19th century

UGALDAN 56.351

shape similar to that of cat. no. 56.332; with mouth and base like full blown lotus; ornamental designing on the edges of each petal in silver *taihnishan* and *tarkashi* techniques.
h. 13.6 d. 11.6
late 18th century

THALI (Tray)

THALI 56.228

shaped like betel leaf, moulded rim with spiral flutings; the middle contains representation of three fish in silver *taihnishan* and *tarkashi* techniques.
1. 18.3
19th century

AFTABA (Ewer)

AFTABA 56.165

flagon-shaped ewer; designs in relief on base, flowers in compartments in silver *taihnishan* and *tarkashi* techniques. The lid appears to be subsequently replaced and the spout soldered.
h. 32.2
late 19th century

AFTABA 56.184

Iranian flask-shaped ewer; bold floral motifs in silver *taihnishan* and *zarnishan* techniques.
h. 18.7
16th century

AFTABA 56.185

goglet-shaped ewer; flowers with leaves in silver *taihnishan* technique round the body. An example of excellent craftsmanship.
h. 24.4
early 16th century

AFTABA 56.359

kettle-shaped, fixed cover with a small opening for filling in; floral designs on body in ogee patterns with scrolls near the neck and base, flower pattern in ornamental panels in *taihnishan* and *tarkashi* techniques.
h. 26.6
19th century

AFTABA 56.360

kettle-shaped, high based aftaba to be filled through a small opening on the top of the handle; leaf design repeated all over with scrolls near the neck and base in silver *taihnishan* and *tarkashi* techniques. Traces of gold gilt on silver leaf.
h. 26.5
19th century

AFTABA 56.364

miniature ewer with round body and short neck; leaf pattern in silver *taihnishan* technique all over. Superior craftsmanship.
h. 11.1
late 16th or early 17th century

AFTABA AND SAILABCHI (Ewer and basin)

AFTABA AND SAILABCHI 56.173

full blown lotus-shaped basin and ewer with fluted panels of rare shape and design; wavy patterns in silver *taihnishan*, *tarkashi* and *aftabi* techniques. Skillful craftsmanship.
sailabchi d. 37.5
aftaba h. 30.5
16th century

AFTABA AND SAILABCHI 56.174

fluted basin and ewer designed as half blown lotus; flower and wavy designs in silver *taihnishan* and *tarkashi* techniques. Original lid missing, substituted by another.
sailabchi d. 33.3
aftaba h. 32.2
early 17th century

AFTABA AND SAILABCHI

56.175

round basin with broad mouth, flask-shaped ewer; square and star pattern (chess-board design) in silver *taihnishan* technique. Original lid missing.
sailabchi h. 9.5 d. 34.5
aftaba h. 22.2
16th century

AFTABA AND SAILABCHI

56.176

round basin with narrow mouth and cover; fish scale design in silver *taihnishan, tarkashi* and *aftabi* techniques. Long necked ewer with similar ornamentation, *aftabi* work on shoulder. The cover of basin does not appear to be original, is damaged.
sailabchi h. 17.2 d. 33.9
aftaba h. 29.4
late 17th century

AFTABA AND SAILABCHI

56.177

wide mouthed basin with cover cut out in geometric designs; poppy flower panels on rim and bottom; wide mouthed short necked ewer with big panels of flowers in silver *taihnishan* and *tarkashi* techniques.
sailabchi h. 12.0 d. 36.6
aftaba h. 25.6
18th century

AFTABA AND SAILABCHI

56.178

basin with narrow mouth and cut out cover; big panels of flower plants round the mouth and near the base in silver *taihnishan* and *tarkashi* techniques; ewer with short neck and cover ornamented likewise.
sailabchi h. 16.6 d. 37.1
aftaba h. 25.6
19th century

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AFTABA AND SAILABCHI 56.179

big size basin with round container and cover with geometric cut out designs, round ewer with narrow neck ; poppy flower plants in oval medallions in silver *taihnishan* and *tarkashi* techniques.
sailabchi h. 17.8 d. 38.3
aftaba h. 33.6
late 19th or early 20th century

AFTABA AND SAILABCHI 56.180

basin with narrow mouth and round container, cover with geometric cut out designs, round ewer with narrow neck ; floral designs in ogee pattern in silver *taihnishan*, *zarnishan* and *tarkashi* techniques on both pieces.
sailabchi h. 13.5 d. 39.5
aftaba h. 33.0
late 19th century

AFTABA AND SAILABCHI 56.181

big size basin with cover cut out in geometric designs, flagon shaped ewer of unusual design ; spray of poppy flowers in silver *taihnishan* and *tarkashi* techniques on both pieces.
sailabchi h. 14.3 d. 42.6
aftaba h. 36.3
late 16th or early 17th century

AFTABA AND SAILABCHI 56.182

basin with narrow mouth and round container, goglet - shaped ewer with narrow neck ; poppy flower designs in silver *taihnishan* and *tarkashi* techniques on both. Cover of the basin appears to be substituted.
sailabchi h. 17.8 d. 41.2
aftaba h. 32.6
late 19th or early 20th century

AFTABA AND SAILABCHI 56.183

wide mouthed basin with cover cut out in geometric designs, short necked ewer with lid ; spray of poppy flowers in silver *taihnishan* and *tarkashi* techniques round the basin and the ewer. The cover of the basin appears to be a subsequent addition.

sailabchi h. 11.6 d. 31.0
aftaba h. 20.1
late 16th century

SAILABCHI 56.186

large size basin with narrow mouth and round container, cover with cut out geometric designs ; floral designs in ogee pattern in silver *taihnishan* and *tarkashi* techniques.

h. 16.7 d. 17.9
late 19th or early 20th century

SAILABCHI 56.187

basin with bowl - shaped container, cover cut out in flower patterns ; floral designs in ogee compartments in silver *taihnishan* and *tarkashi* techniques. Excellent workmanship.

h. 12.7 d. 7.4
16th century

SAILABCHI (Basin)

SAILABCHI 56.188

big size basin with round container and cover with geometric cut out designs ; floral designs in ogee pattern in silver *taihnishan* and *tarkashi* techniques.

h. 16.9 d. 39.3
late 16th or early 17th century

JUG AND BASIN 56.172

both represent European influence in shape ; workmanship is very much like that of cat. no. 56.406 but the exterior is covered with silver *tarkashi* technique. The Jug has a floral scroll in silver *taihnishan* technique. A good specimen of modern workmanship.
Jug h. 32.6 Basin h. 13.2 d. 39.0
late 19th or early 20th century

JUG AND BASIN 56.406

both represent European influence in shape ; silver *aftabi* technique on the interior and floral designs in *taihnishan* technique on the exterior.
Jug h. 31.7 Basin h. 12.9 d. 38.8
late 19th or early 20th century

MISCELLANEOUS OBJECTS

DEGCHI (Bowl – shaped vessel)

DEGCHI 56.158

bowl - shaped vessel with wide mouth and round base ; leaf design in ogee pattern in silver *taihnishan* and *tarkashi* techniques.
h. 9.2 d. 11.1
late 16th or early 17th century

DEGCHI 56.361

vessel with round base and wide mouth ; plain body with floral scrolls near the neck and on the rim in silver *taihnishan* and *tarkashi* techniques.
h. 11.7 d. 17.1
20th century

MIR-E-FARSH (Weight for floor covering)

MIR-E-FARSH 56.390

half blown lotus - shaped weights (set of four) with square base ; floral designs worked out in silver *aftabi*, *tarkashi* and *taihnishan* techniques.
h. 12.5
18th or 19th century

MIR-E-FARSH 56.391

dome - shaped weights (set of four) with crenellated rings and square base ; poppy flower and plant designs all over with floral and other scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 12.7
18th or 19th century

MIR-E-FARSH 56.392

dome - shaped weights (set of four) with octagonal base ; flowers in between creeper design borders in silver *taihnishan* and *tarkashi* techniques.
h. 15.5
19th century

MIR-E-FARSH 56.395

dome - shaped weights (set of four) with square base ; peacock feather designs all over with scrolls in silver *taihnishan* and *tarkashi* techniques.
h. 14.2
late 18th or 19th century

MIR-E-FARSH 56.398

dome - shaped weights with octagonal base (set of two) ; flowers all over with line and dot design borders in silver *taihnishan* and *tarkashi* techniques.
h. 13.1
19th century

PAE 56.407

complete set ; globular top with conical form on an elongated bell - shaped base ; floral spiral designs with scrolls on the body and circular medallions with crescent and star in the centre on the top in silver *taihnishan* and *tarkashi* techniques. The designs have affinities with those on cat. no. 56.232.
h. 23.0
19th century

PAE 56.408

complete set ; each leg has a conical top, resting on half blown lotus mouldings with flat base ; flower and petal designs in silver *taihnishan* and *tarkashi* techniques.
h. 34.0
19th century

PAE 56.409

complete set ; globular top with groove in the middle and elongated bell - shaped base ; poppy flower and plant designs with scrolls spread all over in silver *taihnishan* and *tarkashi* techniques.
h. 43.9
19th century

PAE 56.410

complete set ; globular top with a groove in the middle on an elongated bell - shaped base having mouldings ; leaf pattern in spiral designs with scrolls in silver *aftabi*, *taihnishan* and *tarkashi* techniques.
h. 38.7
late 18th or early 19th century

PAE 56.412

complete set ; globular top on bell-shaped base ; floral designs in ogee pattern in silver *taihnishan, aftabi* and *tarkashi* techniques.
h. 31.6
late 18th or early 19th century

SHAMADAN (Candelabra)

SHAMADAN (PAIR) 56.363

shaped like a tree with five branches, each with an arrangement for a candle which shoots off from a lotus affixed to a full blown lotus tray resting on four legs ; flower and leaf patterns in Moghul fashion repeated all over in silver *aftabi* and *tarkashi* techniques. Excellent workmanship.
h. 48.7 d. 28.7
19th century

SHAMADAN (PAIR) 56.365

shaped like a tree with two branches, each with an arrangement for a candle which shoots off from a lotus affixed to a full blown lotus tray resting on four legs ; lotus petal patterns in silver *aftabi* and *tarkashi* techniques.
h. 48.0 d. 29.5
19th century

SHAMADAN (PAIR) 56.369

two branches shooting off from an octagonal base affixed to an octagonal tray ; spray of flowers in ogee pattern in silver *aftabi, taihnishan* and *tarkashi* techniques, the middle of each flower is in base gold *taihnishan* technique.
h. 44.8 d. 37.3
19th or early 20th century

SINI (Tray)

SINI 56.229

large circular tray; sea life and water birds represented in a sea wave background with floral and other scrolls, in silver *taihnishan* and *tarkashi* techniques. Remains of gold plating can be noticed on the rim. Superb designing and execution. The piece is either unfinished or has been very skillfully repaired at a later date which is evident from four highly skilled etchings in a central scroll.

d. 48.4

16th or 17th century

SINI 56.230

large circular tray; ornamental cusped medallions with poppy flower and plant designs in a circle against a lozenge pattern background with scrolls in silver *taihnishan* and *tarkashi* techniques. Workmanship of high quality. Considerably damaged. Traces of gold gilt on silver is noticed.

d. 47.0

17th or 18th century

VASE (PAIR) 56.384

large size vase, shape is a mixture of oriental and occidental designs with pyramidical pedestal, the two handles represent serpents, globular in the middle, mouldings on the neck and moulded rims; poppy flower and leaf pattern designs with scrolls all over inside the mouth elongated petals in silver *taihnishan* and *tarkashi* techniques. Handle of one is broken.

h. 73.2 70.3

19th century

VASE (PAIR)

56.386

large size vase with two handles, shaped like Roman vases with octagonal base, oval body and crenellated mouth ; spray of poppy flowers all over the exterior with scrolls of key and other designs in silver *taihnishan* and *tarkashi* techniques.
h. 64.0 65.0
19th century

TOMBS OF BIDAR